







"Tapping a Cupola." Decoration for the Kohler offices, Kohler, Wis. Arthur Covey, Painter



Genealogical Tree. Stage decoration for Memorial Hall, Worcester, Mass. Arthur Covey, Painter





*"The Coming of the Holy Ghost." Altar painting in the Chapel of the Convent of the Cenacle, Newport, R. I.  
Augustus Vincent Tack, Painter*

Capitol, was reserved the distinction of being the first architect in this country to turn over an entire room of monumental proportions to a painter. For the governor's reception-room is to be purely a painted room. Its simple vaults, with their penetrations at either side, as well as its entire wall surfaces, are utterly devoid of raised mouldings or architectural motives of any kind, and the decoration of all these simple surfaces has been entrusted to a mural painter, Augustus Vincent Tack. Mr. Tack has inspired himself most, perhaps, from the works of the early Siennese painters, and has devised, in the manner of Simone Martini, a series of sober compositions that calmly display their quiet blues and purples against a stone-colored background. The subjects comprise "Equality Before the Law," "The Virtues of the State and of Citizenship," and the ceiling will represent the "Sources of Life."

The work, in its present incomplete stage, promises to be filled with the same deep conviction and sense of balanced design that have distinguished Mr. Tack's paintings in the past, especially his beautiful church decorations, one of which is reproduced with this article.

Miss Hildreth Meière also is doing work for the Nebraska State Capitol. A newcomer in the field, Miss Meière was a young woman with no executed mural work to her credit, when Mr. Goodhue quickly recognized her talent and entrusted her with the decoration of the main rotunda dome of his Academy of Sciences building, in Washington. The success of this dome encouraged him to have her make designs for one of the Nebraska domes, that in the vestibule, now executed and in place. Then she was commissioned to do the ceiling of the main foyer and of the House of Representatives. To describe the elaborations of de-





*"Indian" ceiling of the House of Representatives, Capitol of Nebraska, Lincoln, Neb. Hildreth Meière, Painter*

sign and symbolism of these ceilings would be too much for the purposes of this short article, but it should be pointed out that their great interest, aside from their subject-matter, lies in the fact that they are executed in Guastavino tiles, a new idea in decoration, and one that demanded of the artist the perfecting of a technic fitted for execution in glazed tile. It was a task that she has accomplished with signal success.

J. Monroe Hewlett has recently added new lustre to his career by the murals that he has painted for the new Willard Straight Theatre, at Ithaca. Mr. Hewlett

believes that, in mural decoration, pictures are too often disturbing, and that the episodes depicted, whether they be historical or fanciful, naturalistic or conventional, must take their place as an integral part of the surface pattern of the wall. So, on the plain wall-surfaces of the Willard Straight Theatre, with its usual sloping floor, he felt that an important consideration was the creation of such horizontal and vertical divisions of the wall as might be helpful in giving the design stability and architectural relation to the building of which it forms a part.



He therefore has painted, as a base, a stone terrace with a balustrade and a painted frieze above, thus leaving between these two architectural elements a great space that he divided vertically and almost equally by flatly rendered trees that give a suggestion of a colonnade. Through this colonnade walks a procession of characters from the Greek dramas on the one hand, and from the plays of Shakespeare on the other, all moving quietly in the direction of the proscenium arch upon which they at length rightly focus the attention of the audience. The grays and greens and the bright costumes of the figures near the entrance change gradually to the colder tones of moonlight as they approach the dark blue curtain.

Aside from the two already mentioned, there are two other Fellows of the American Academy in Rome who demand attention, even in so cursory an article as this one.

Barry Faulkner has painted some charming decorations and screens for homes in or near New York, and recently for an historic mansion near Boston. He shared with Ezra Winter the honors in the decoration of the Eastman Theatre, at Rochester, and painted the beautiful maps in the Cunard Building, quite the finest of their kind, I think, that have been done in this country. He is just completing four similar maps of equal beauty for the Library of the University of Illinois, and is beginning a handsome mosaic ceiling for the vestibule of the Metropolitan Life Insurance Building, in Ottawa. Mr. Faulkner's work has the

quiet reserve of the painters of the early Renaissance, and a very beautiful modern sense of color.

Allyn Cox, on the other hand, has created a special field for himself by awakening to new life the exuberances of the Baroque period. He has painted elaborate panels in private houses, restaurants, and clubs, and is at present engaged on his most important piece of work to date, for the library of Mr. Walter Clark, Jr., in Los Angeles, a building that is eventually to become a memorial connected with the southern branch of the University of California. Mr. Cox has already completed the vestibule ceiling, a very rich and involved composition, containing many life-size figures, and he is now finishing the pictures that are to be contained in the compartments of the richly carved ceiling of the library itself, designed after the manner of the famous one in the Ducal Palace in Venice. A highly trained craftsman with a very well-ordered mind, Mr. Cox has an unusual command of his media, and a remarkable facility of execution.

There are a number of other men that one would like to mention, and catalogue, at least, the tendency of their work: the beautiful patterns of the tapestry-like compositions of Putnam Brinley; Dana Marsh's highly decorative maps; the handsome paintings and batiks of Arthur Crisp; the colorful compositions of Edward Trumbull; the distinguished designs of Abram Poole—and the list could indeed be made much longer.

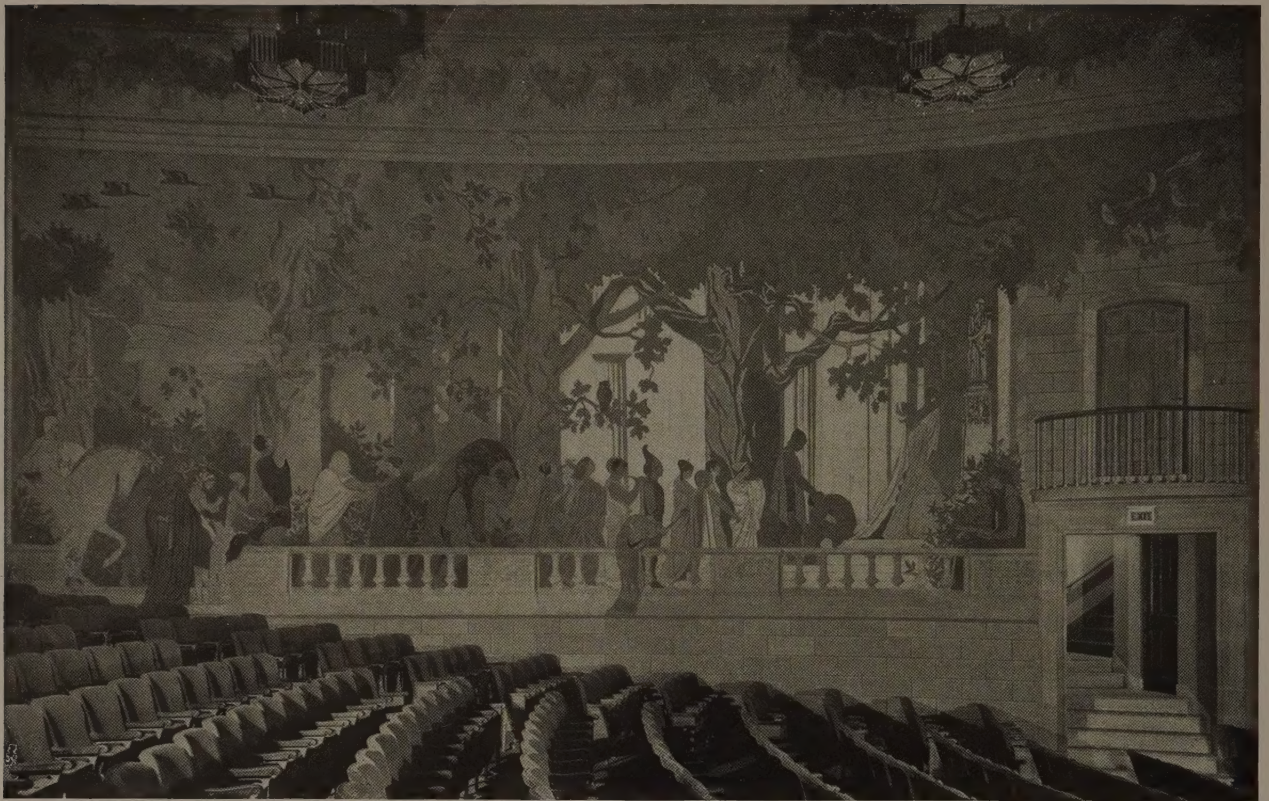
Then, too, there are all the men outside of New



*"War Party"*  
(Detail)  
*Ceiling of*  
*House of Representatives,*

*Nebraska State*  
*Capitol,*  
*Lincoln, Neb.*  
*Hildreth Meière, Painter*





*Decorations in the Willard Straight Theatre, Ithaca, N. Y. Delano & Aldrich, Architects. J. Monroe Hewlett, Painter*





*"Celestial Hemisphere."*  
Decorative painting  
by Barry Faulkner



*"Eastern Hemisphere."*  
By Barry Faulkner



York with whose work the present writer has not even been able to keep familiar.

But from all the foregoing—and this has been the chief purpose of this article—it will be seen that mural painting in this country is now a vital, living thing, and it can safely be said that the painters who are devoting themselves to it are busy and are doing fine and worthy work. And, indeed, if these men continue to

gain by their experience, and if our architects continue to persuade their clients to adorn our public and our private buildings with wall paintings, is there any reason why we should not soon have an able school of mural painters who would compare creditably with the men who adorned the villas, the churches, the exchanges, and the loggias of Italy in the golden building period of the Renaissance?



*Painting for a coffer in the ceiling of the library of Wm. A. Clark, Jr., Los Angeles, Calif. Allyn Cox, Painter*





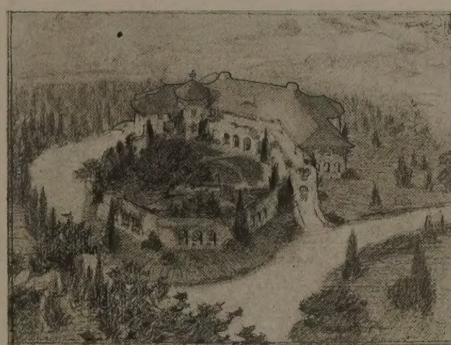
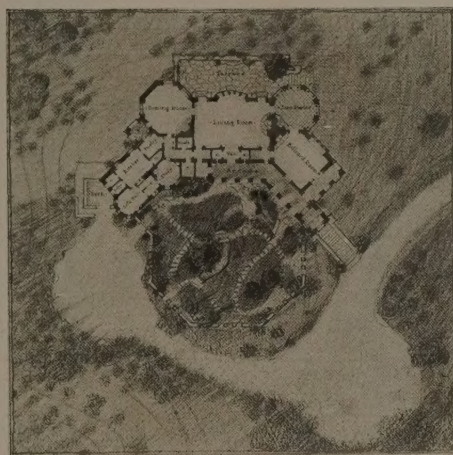
# Planning Out from the House

ARCHITECTS CAN DO MORE THAN ANY ONE ELSE TO BRING ABOUT AN APPRECIATION, ON THE PART OF THE PUBLIC, OF THE IMPORTANCE OF WELL-DESIGNED HOUSE GROUNDS

*By Robert Leroy*

THE need for something in the nature of entourage about even the simplest house is recognized by the introduction of trees, hedges, and other landscape features into all architects' presentation drawings, but frequently when a house is built it is left without a proper setting—whatever treatment is given the grounds at that time, or subsequently, being too often inadequate or ill-considered, so that both the owner and the architect are losers. The former misses much of the pleasure he should derive from his home, while the latter does not obtain the satisfaction or the gain in prestige that would be his if the house he designed were given a setting that would make it appear to advantage.

But landscape work can, of course, be much more to a house than entourage. If the house and the grounds are planned together as parts of a scheme that embraces both, the characteristics of the site can be turned to the best account, and the whole created as a complete and charming home.



*House for Mrs. W. R. Thompson, Watch Hill, R. I. Grosvenor Atterbury, Stowe Phelps, and John Almy Tompkins, Associated Architects*

Though many owners do not wish to make the expenditure necessary for improving the grounds at the time the house is built, the landscape work can usually be planned at that time and its execution deferred, or essential parts only can be carried out—the building of drives, the planting of trees, etc. Everything that is done in accordance with such a plan can be made to contribute to the completion of a well-organized scheme, nothing need be changed, and every dollar spent can be made to yield its full value.

So much can be gained by proceeding in this way that, if he does not design the treatment of the grounds, it seems highly desirable for the architect to have the landscape architect collaborate with him from the first.

Sometimes the extension of the architecture of the house into the grounds is almost a matter of necessity, as it was in the case of the house for Mrs. W. R. Thompson, at Watch Hill, R. I., by Grosvenor Atterbury, Stowe Phelps, and John Tompkins, associated architects. Here the site



*View from arcade.*



*Arche*

*An informal garden at Watch Hill, R. I. House for Mrs. W. R. Thompson*



*Detail*



chosen for the house is a commanding one, high on a rocky prominence, swept by cooling breezes in summer, and having a fine outlook. But the location is so much exposed that without protection from the strong winds nothing could be expected to grow well in the garden, and there would be a sense of bleakness about the house. This condition has been turned to good account by the architects, who have built a kind of citadel on the top of this rock, an eight-sided, walled enclosure of which the house forms three sides.

When the owner wishes to enjoy a wide view and all the breeze there is, he has the windows of the living-room opening upon the terrace, the wide terrace itself, and the windows of the dining-room, sun-room, and billiard-room that look outward over miles of the surrounding country and the sea. Two of these rooms, the dining-room and the sun-room, are octagonal. Their shape and their projection beyond the adjoining portions of the house provide views of unusually wide scope and excellent cross drafts as well.

If a sense of protection is wanted and restful contact with a more gentle aspect of nature, there is the side of the house that faces inward, and an ideal retreat is afforded by the small circular study that nestles in an angle of the building and projects into the garden. The walled area itself gives shelter, with its massive arcade and wall of stone-work, robust and of rich texture, encompassing a garden of inviting informality that is protected from the wind and warmed by the sun. There are, in the arches, picturesque wooden shutters that may be closed at will.

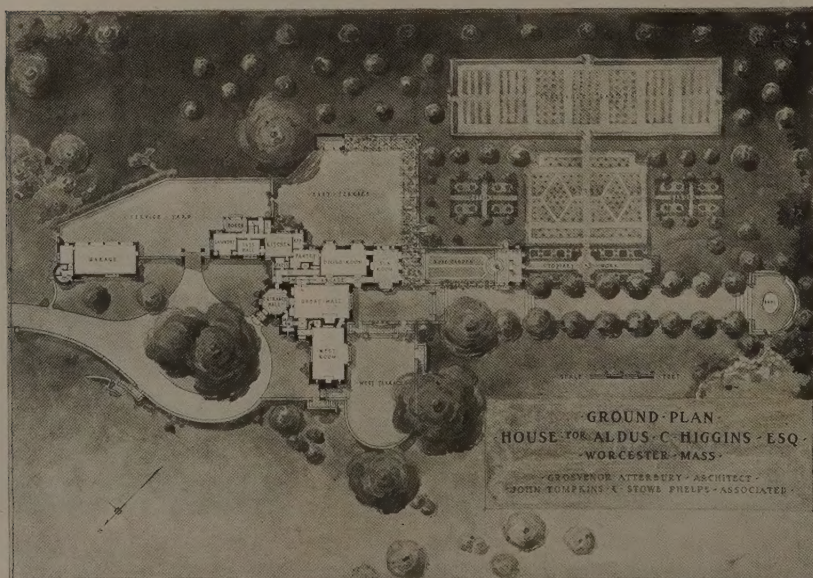
Before work was begun, the site of this garden was a barren rock, the crest of which had to be removed by blasting to the depth of five feet or more, in order to secure a level area. Good soil was then moved in and properly underdrained—about three feet of depth in all. The bushy wild growth on the slopes of the rock has been left all around outside the walls; it is

characteristic of the locality, and it unites the garden with its surroundings.

On the inside of the wall, directly opposite the house, is a fountain. Water flows from it in a little winding brook that bisects the garden and disappears under the house, to reappear beyond the terrace on the other side and find its way down the rocky slope. The introduction of this flowing water is an effective touch, for it supplies the element of movement, giving an added sense of life to the scheme. Following a principle that is frequently exemplified in Italian designs, that is carried out by Japanese gardeners in their own way, but that is sometimes not so clearly expressed in our own work, the inlet and outlet of this stream are well marked, conveying the fact that this water is not stagnant but flowing into and out of the garden.

Though the need for treating the house and the grounds as a unit that existed in the case just described did not exist in the case of the house for Mr. A. C. Higgins, at Worcester, Mass., the architects have made this place much more interesting and satisfactory than it could otherwise have been, by interlocking the design of the house with the design of the grounds. The close reciprocal relation that it is desirable to establish between a house and its surroundings is well exemplified here. This place is by Grosvenor Atterbury, architect, Stowe Phelps and John Tompkins, associated.

The ample east terrace, with arbors on two sides and a garden shelter in the corner, has the dining-room and the sun-room for one of its sides; while the dining-room, with its two bay windows, and the sun-room have this terrace for an outlook. The great hall and the west room are tied in with the west terrace, while the sun-room gives upon this terrace as well as upon the east terrace, and has the long vista through the rose garden at its south side. These terraces and gar-







*View from  
Terrace.  
Estate at  
Bronxville,  
N. Y.*

*Clarence Fowler,  
Landscape Architect*



*Garden at  
west of house.  
Estate at  
Bronxville,  
N. Y.*

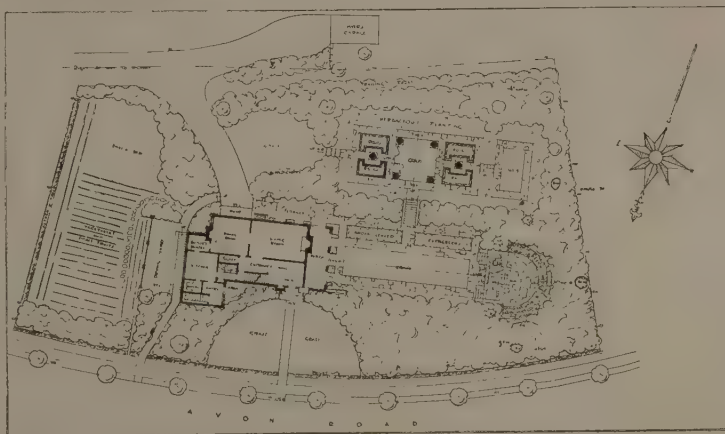
*Clarence Fowler,  
Landscape Architect*

dens are as much a part of the general plan of the place as are the rooms of the house, and they have had as much influence upon the planning of the rooms as adjoining rooms usually have.

Though it is desirable to plan the whole thing at one time, skilful designing can often bring about a highly satisfactory result even when the treatment of the grounds has been left until after the completion of the house, as in the case of the property at Bronxville, N. Y., the plot plan of which is shown herewith. These grounds were treated by Clarence Fowler, landscape architect, some time after the house had been built by Jardine, Hill & Murdock, architects.

The road upon which this house faces is cut into a side hill and the property slopes downward to the south and east, as indicated by the contour lines on the plan. The approach to the main entrance is by a path through a semicircular lawn that has an air of hospitality. Shrubbery clothes the adjoining slopes and softens the line between the house and the ground.

On the main floor, at the level of the entrance, are the principal rooms: entrance hall, living-room, dining-room, and the kitchen with its dependencies. So sharp is the declivity that, while the main floor is



*Sketch of a suggested development at Bronxville, N. Y.  
Clarence Fowler, Landscape Architect*

practically at grade on the north side of the house, where the entrance is, a full story is exposed on the other three sides. In this story the main room is a large, square study. Here are also the laundry and servants' rooms. In the cellar, under this floor, are the garage, workshop, storage-room, boiler-rooms, etc. The garage is in the southeast corner, where the slope of the ground gives entrance

to it at grade. There are views to the south, the south-east, and the southwest over a pleasant residential community.

In treating the grounds the landscape architect has made a garden at the west that counts as an extension of the house plan, since its main axis and general width are the same as those of the house. It adds greatly to the dignity and importance of the house. Its architectural terminus, at its west end, is happily designed. A porch opening from the living-room on the main floor, and another from the study on the floor below, overlook this garden.

On a lower level has been placed another garden that fits nicely into the space and is reached by a flight of steps from the upper garden. This separation of the garden area into two distinct parts emphasizes the characteristic slope of the property and avoids the



sense of heaviness out of keeping with the size and character of the house that a single garden of this area would have had. Also the shape is more agreeable, and the whole scheme is more interesting than it would have been if the separation had not been made and clearly marked by an intervening slope planted with shrubbery. The mass of shrubbery beyond this garden is, in turn, broken and lightened by the introduction of an irregular area of grass at the east of the lower garden, extending to the road that comes into the property from the south.

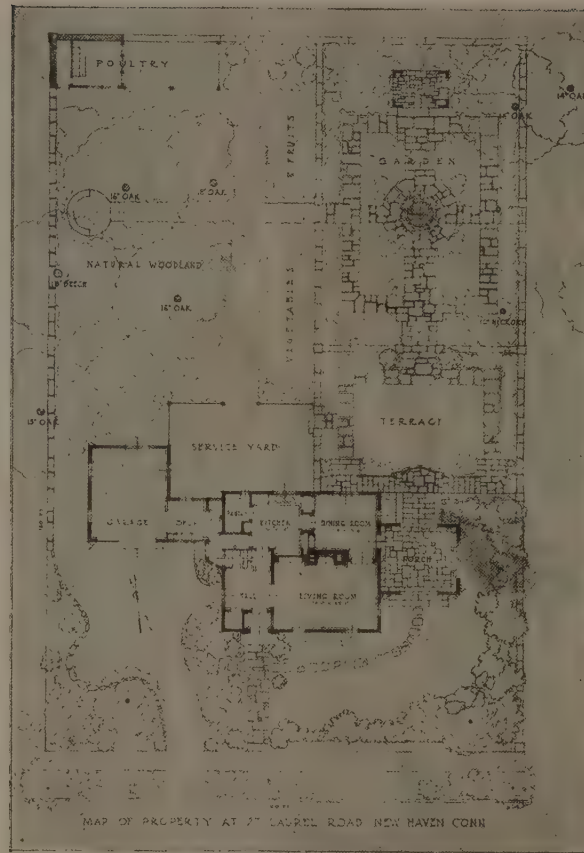
The possibilities that are to be found in even a small suburban plot are well shown by the plan of the property at New Haven, Conn., which is reproduced here. This house and the treatment of the grounds were designed by George Nichols, of James Gamble Rogers, Inc., architects. The property is only one hundred feet by one hundred fifty feet in area.

The house was placed and planned with the contour of the ground, the proposed grading, and other landscape work in mind, and the treatment of the grounds was completely designed, though the work of carrying out this design was to be deferred, and has been executed only in part.

This plot is on the side of a hillock, and the natural slope was downward toward the northeast. The building of the public road made an embankment spreading into the property and increasing in height toward the east.

The first consideration was to secure a proper area upon which to place the house, with a good approach. To accomplish this, filling was done to some distance back from the line of the roadway, and the house, with the garage and porch, was set on this comparatively level surface, a little above the roadway. Two big maples were placed just inside the front line of the property and, together with shrubs, they frame in the house agreeably.

The largest approximately level area is at the northeast corner of the property, and it is also the lowest part. This was chosen as the site for the garden, while the next largest level area, lying south of the garden, has been planned as a terrace. The garden and the terrace have been placed on the axis of the porch, and there is a garden-shelter or tea-house at



the north end of this axis, where it forms an architectural terminus.

Reference to the plan shows the arrangement. There is a drop of about ten feet from the floor of the porch to the terrace level. Here a flight of steps leads down to a paved platform, from which steps go down at the right and left to the garden level. There is a drop of about three feet six inches from the terrace to the garden, the central feature of which is a small circular pool.

Steps and a path lead up the slope to the west into a pleasant bit of woodland. The trees here, and all other trees shown on the plan, were already on the property, excepting the two maples planted at the front, and the two elms placed on the public road.

The extensive use of stone paving and stone walls contributes very greatly to the attractive-

ness of the scheme shown on this plan.

Places of comparatively moderate size have been chosen for discussion here, not only because such places greatly outnumber the large estates, but chiefly because their treatment is usually neglected or badly done. They constitute a field for good design that is almost untouched. It is on places of this kind that much of the landscape work of the next few years will be done. Big show places are being less frequently built. That was done some twenty-five or thirty years ago, when many men who had the necessary means built in the manner of the great ancestral estates of England and surrounded their houses with landscape treatments of suitable extent and magnificence. That day seems to have passed definitely.

The next movement on the part of those who seek quiet and privacy may bring about the building of well-appointed houses of more moderate size in greater numbers far away from the great cities. That this may happen is a matter of conjecture, but the house of moderate size is a fact—it is everywhere and its surroundings need proper treatment.

Architects can do more than any one else to bring about an appreciation, on the part of the public, of the importance of well-designed house grounds. Most people take pride in the design of their houses, they are interested in interior decoration and furnishing, and they can be brought to understand the importance of giving the house a well-designed setting.

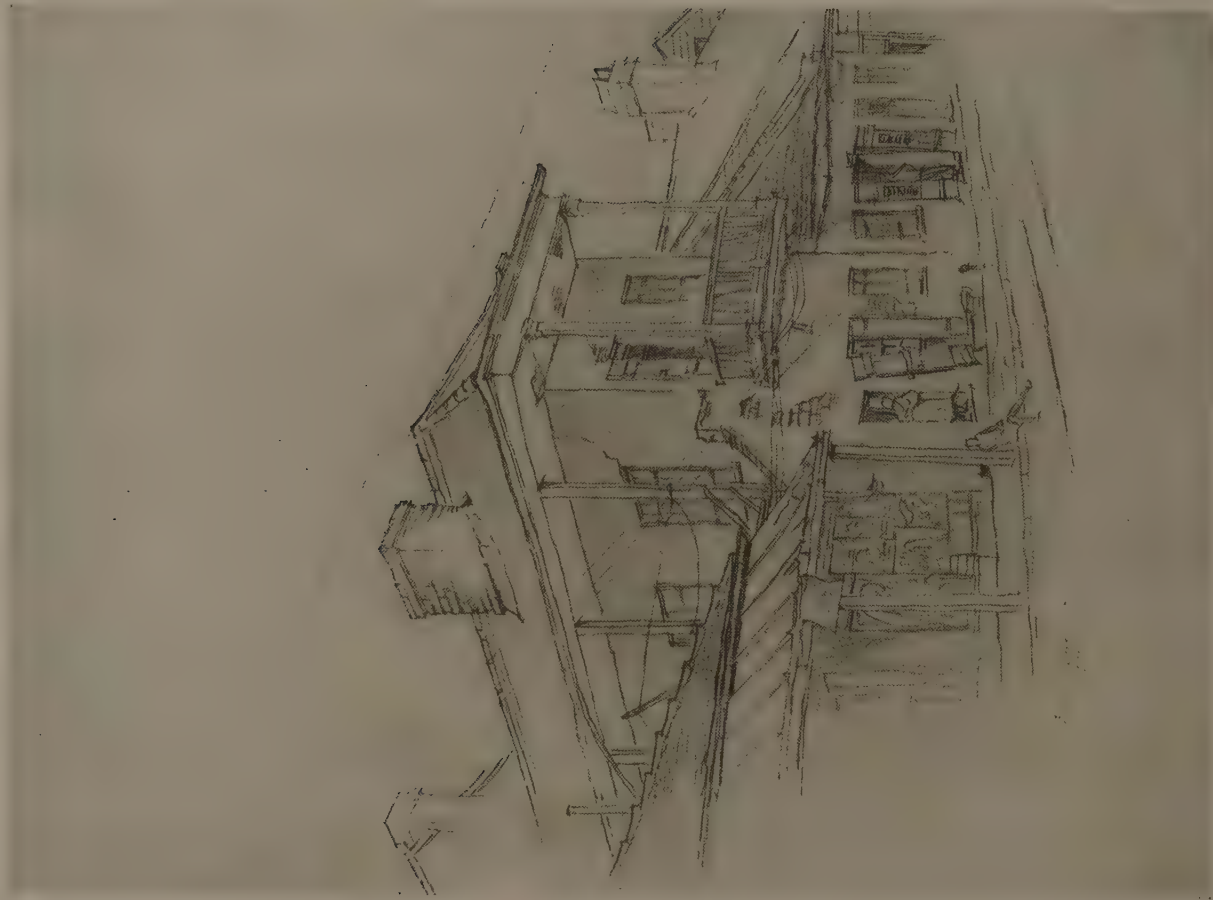




JACKSON SQUARE, NEW ORLEANS

PENCIL DRAWING BY EUGENE J. GIBERT

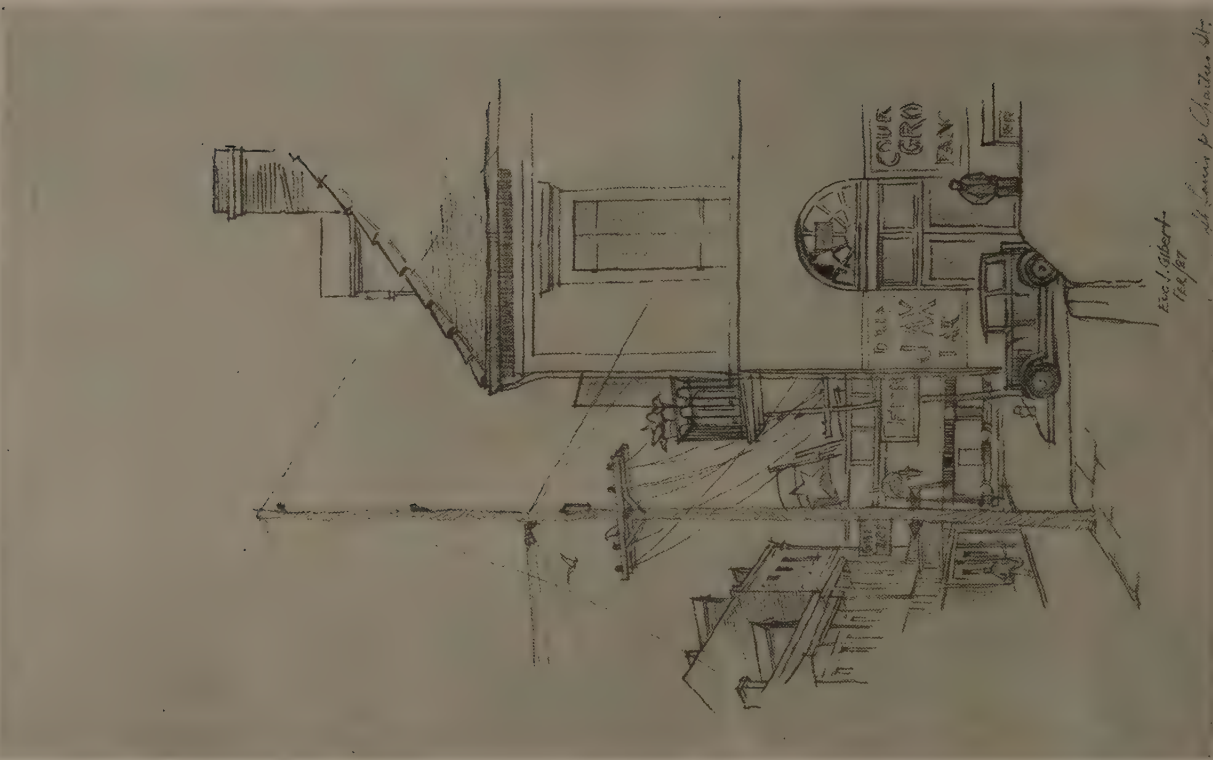




BURGUNDY AND TOULOUSE STREETS, NEW ORLEANS

PENCIL DRAWINGS BY EUGENE J. GIBERT

ST. LOUIS AND CHARTRES STREETS, NEW ORLEANS







OLD COURT, NEW ORLEANS

PENCIL DRAWING BY EUGENE J. GIBERT

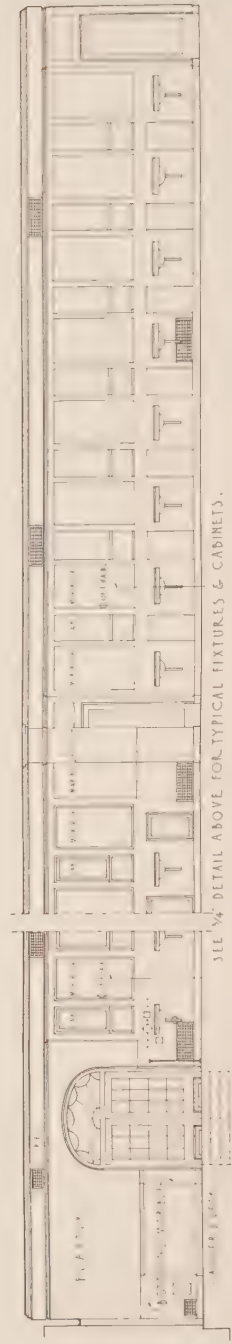
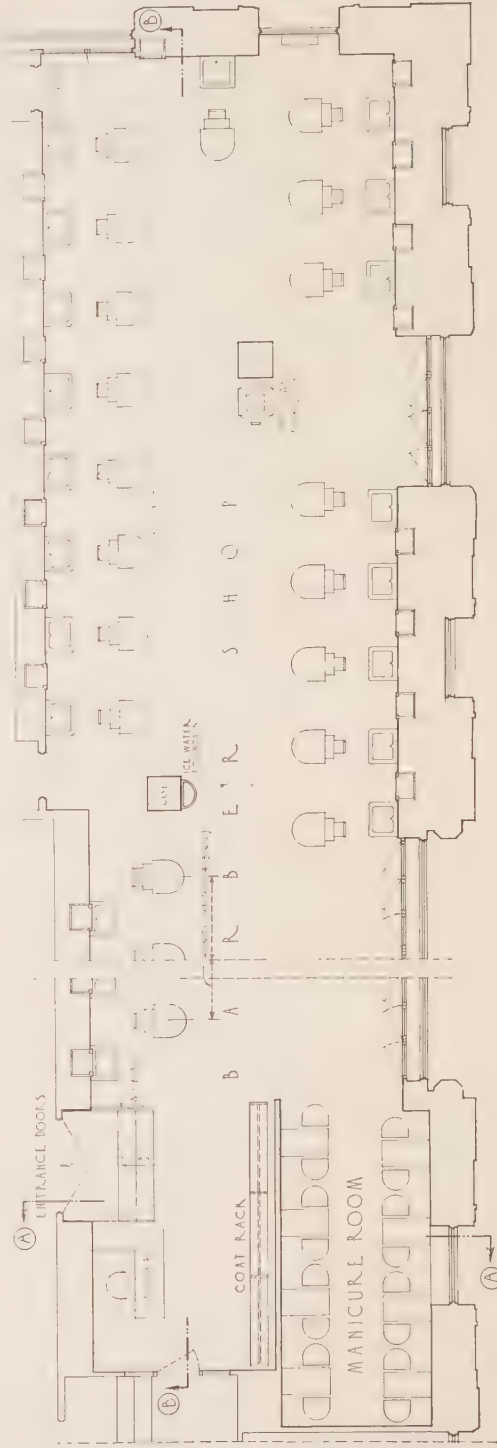
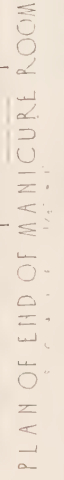
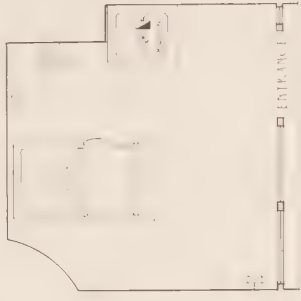
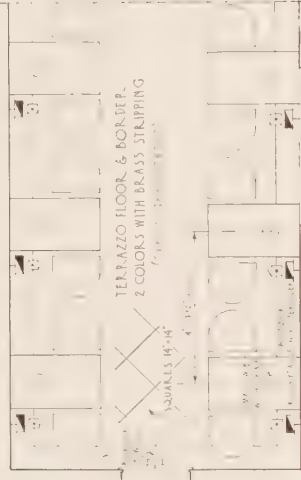




SAINT LOUIS CHURCH YARD, NEW ORLEANS

PENCIL DRAWING BY EUGENE J. GIBERT





SEE 1/4" DETAIL ABOVE FOR TYPICAL FIXTURES & CABINETS.

SECTION "B-B" (SEE PLAN ABOVE)

SCALE: 1/8" = 1'-0"



## NOTES

BARBER SHOP, HOTEL ROOSEVELT, NEW YORK CITY  
GEO. B. POST & SONS, ARCHITECTS

### General:

Plaster cornice and ceiling; plaster walls above 3' 6" Botticino marble wainscot in manicure-room; marble in front of chairs around cabinets and mirrors up to height of plaster frieze; Botticino marble base throughout.

Floor, terrazzo in two colors with brass stripping; border 8" wide, field divided into 14-inch squares laid on the diagonal.

Wood sash and doors with marble trim. Cast-iron registers above base and in plaster frieze. One ice-water fountain; two hot-towel sterilizers; small workroom with two metal brush sterilizer cabinets.

Cashier's desk of Botticino marble on outside with counter-shelf of 1¼-inch Belgium black marble.

### Provisions for Each Barber's Chair:

#### ELECTRICAL—

Receptacle for sterilizer, with red signal light.

Receptacle for vibrator.

Push-button for buzzer signal to cashier and manager.

Connection to plug in telephone for every other chair.

Drop-light.

#### PLUMBING—

Ice water.

Hot and cold water for basin.

Hot and cold water for spray (attached above centre of basin. See drawing).

#### BUILT IN—

Mirror in front of chair; one cabinet at side and another below mirror; recess at side of mirror lined with clear plate-glass on three sides and having 1½-inch Belgium black marble on bottom.

(Chairs are 4' 8" on centres.)

### Provisions for Each Manicure-Table and Chiropodist Chair:

Electrical receptacle for sterilizer (same as for barber-chair).

Push-button for buzzer signal to cashier and manager.

Manicure-table: small wash-basin with drain; tables vary from 4' 4" to 4' 6" on centres.

This is the tenth in a series of measured drawings by Mr. Geerlings, of which the subjects chosen are among those occurring in modern practice. The intention has been to select the best available solutions of problems that are likely to be troublesome to the architect who has not met similar ones before, and to reproduce these painstakingly, with photographs and helpful data.

Subjects that have already appeared are: A Shop-Front Show-Window (Starrett & Van Vleck, Architects), November, 1926; Interior Details of a Fifth Avenue Shop (Starrett & Van Vleck, Architects), December, 1926; Teller's Cage and Bank

Screen (York & Sawyer, Architects), January, 1927; Apartment-House Details (McKim, Mead & White, and James C. Mackenzie, Jr., Architects), February, 1927; Hotel Office Details (Geo. B. Post & Sons, Architects), March, 1927; Cigar-Stand, Hotel Roosevelt, New York (Geo. B. Post & Sons, Architects), April, 1927; School-Building Details (Guilbert & Betelle, Architects), May, June, and July, 1927. The next drawing will cover some details of a modern and thoroughly equipped hotel "beauty parlor," from Hotel Roosevelt, New York (Geo. B. Post & Sons, Architects). Suggestions as to further subjects desired are welcomed.

August, 1927

ARCHITECTURE





# EDITORIAL COMMENT

❖ VOL. LVI, No. 2

ARCHITECTURE

AUGUST, 1927 ❖

*"Egypt, loving life, gave all her care to its continuance after death, put her dependence on the eternity of accessories, worshipped her images of facts. Greece, loving life as well, forgot death, discarded accessories, discovered the power of abstract thought. Egypt created herself from herself, and her embellished facts are stark in their immortality; Greece was created out of complication, stripped the accumulations of her inheritance to their nakedness and trained them into an ideal that lives to-day."*

SEWARD HUME RATHBUN,  
in "*A Background to Architecture.*"

## BABEL

THERE has been a great deal of talk in recent months about New York City's slums and their abolishment. In April, 1926, a state housing law was enacted—Governor Smith's panacea for all our housing evils. A State Board of Housing was created, under whose direction it was purposed to provide cheap money for improved dwellings. Through the instrument of tax exemption—a glittering but deceptive tool—and of private capital in the limited-dividend corporation, it was planned to bring about the erection of modern, sanitary tenements which might be had at a maximum rent of \$12.50 per room per month. Granting that this programme might conceivably be carried out, there would still remain the question as to how many of the present occupants of New York's slums could afford \$50 rent per month for four-room quarters.

Then Mr. August Heckscher, who is said to have made a large fortune out of real estate, proposed a wholesale cleaning up of the slums by a joint effort of the city and a group of public-spirited citizens, the latter to contribute a fund of \$250,000,000 over a five-year period, this to be matched by an equal contribution from the city. His plan provided that the rentals should be fixed with reference to the "capacity to pay" of the tenants. The line of contributing philanthropists not having materialized, Mr. Heckscher altered his plan to have the city itself undertake the whole job to provide new housing for the poor at the present rates of \$5 or \$6 per room per month. Meanwhile the State Housing Board was pressing the city to pass the necessary tax-exemption measure to permit the original scheme to progress.

At this stage of the proceedings an architect made himself heard above the din, to the effect that any attempt to build low-rent tenements on land costing \$1,000 a front foot was an absurdity on its face. This brought up the larger question as to whether any attempt to encourage cheap housing in the most congested part of Manhattan should not give way to a definite effort to decentralize the population and encourage dwelling in the remoter parts of the city.

Any extensive rebuilding of New York's famous lower East Side, even on the most economical scale, seems likely to bring about, as Mr. William Sloane Coffin points out, not better housing for the present slum-dwellers, but rather their complete displacement by a "white-collar class" of down-town clerks who could walk to their near-by offices. With the laboring population driven to the outskirts, the manufacturing that is dependent upon their help would follow them out, and it is quite possible that at least some progress might be made in relieving the traffic and transportation problems.

And so the talk continues—a babel of visionary, ill-considered, uneconomic schemes, without any serious consideration of a fundamental city plan, without any clear idea of where the city is to grow and how it is to function, without an intelligent look ahead or even so much as an understanding look behind.

*"It is an extremely difficult, if not an impossible thing, to mark any absolute boundary which should subdivide one of the allied arts from the other in a great work of architecture."*

C. GRANT LA FARGE.

## PARIS AND THE SKYSCRAPER

WHILE we are confronted repeatedly in these latter days with the spectacle of American cities building skyscrapers merely in the desire to appear more in the metropolitan mode, it is refreshing to see France definitely repulsing the New York City invasion. In the face of financial advantages that would accrue to the French Government through the removal of height restrictions, President Doumergue resolutely refused his consent to any such marring of the regularity and beauty of the Paris streets. Paris is a beautiful city, and she knows it. Moreover, she is wise enough to nip in the bud any encroachment upon her serene regularity of skyline. There is a beauty that comes with tall buildings, but there is a far greater danger that, uncontrolled, the tall building may become a curse. Paris is not yet in the mood to endanger that which she has, on the very dubious chance that she may gain something better.

*"Gothic architecture was the incarnate imagination solidified in stone. It became an everlasting symbol of the spirit of the Middle Ages. It had all the aspiration toward the ideal, all the love that was the essence of the ideal, and all the vigor of the new blood which tried to reach the ideal. When the beauty of the Greek had stopped within the logic of the reason, the beauty of the Gothic progressed through logic to become the triumphant utterance of a faith."*

SEWARD HUME RATHBUN,  
in "*A Background to Architecture.*"

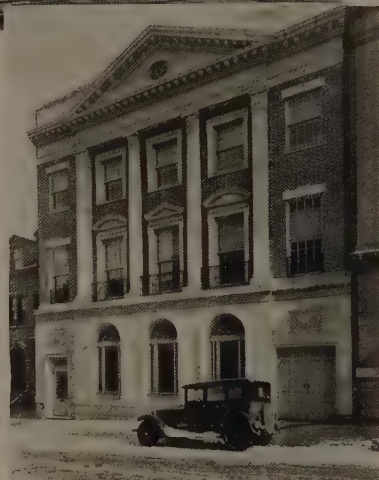




*Fogg Museum of Art, Harvard University.  
Coolidge, Shepley, Bulfinch & Abbott,  
Architects*



*Main entrance, Fogg Museum  
of Art, Harvard University.  
Coolidge, Shepley, Bulfinch &  
Abbott, Architects*



*Building for Call Printing and  
Publishing Co., Paterson, N. J.  
Charles H. Benjamin, Architect*

## Architectural News in Photographs



*Eaton Tower, Detroit, Mich.  
Louis Kamper, Architect, and  
Paul L. Kamper, Associate*



*Temple Emanu-El, San Francisco. Recently awarded  
Distinguished Honor in Architecture by Northern Cal-  
ifornia Chapter, A. I. A. Bakewell & Brown and the late  
Sylvain Schnaittacher, Architects*



*The Chicago & North Western  
Railway Office, Chicago. Charles  
S. Frost, Architect*





THE WOOLWORTH TOWER, NEW YORK CITY (FROM THE SKY)  
Photograph by Ewing Galloway, N. Y.

CASS GILBERT, ARCHITECT



MARTIN ROCHE was born in Cleveland, Ohio, August 15, 1855; his family came to Chicago two years later. His early education was obtained in the Chicago public schools, with private tutors, and at the Art Institute. His first employment was as a cabinetmaker, and through his earnings as such he advanced his training, entering the office of W. L. B. Jenny in Chicago in 1872. It was in Mr. Jenny's office that he met William Holabird.

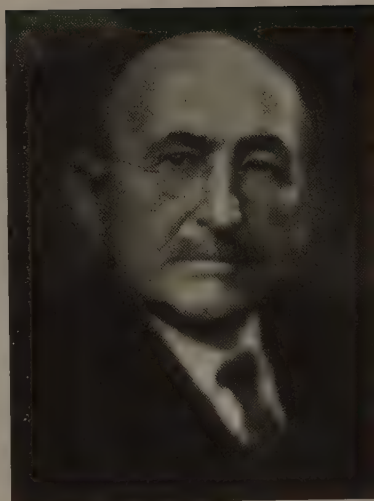
In 1881 Mr. Roche left Mr. Jenny's office and entered into partnership with Messrs. Holabird and Simonds. The early years of the firm were trying ones of struggle, and in the absence of commissions for buildings Mr. Roche busied himself designing furniture. The first building designed by the firm, of which there is any record, is a two-story one at the southeast corner of Van Buren and Laflin Streets, on the west side of Chicago. This structure, even to-day, is a dignified, simply treated brick front, with stores in the first story and flats above. The largest building in the office at the date of his death is the Stevens Hotel. The total amount of money involved in the firm's work at the time of Mr. Roche's death was conservatively estimated at between \$350,000,000 and \$400,000,000.

The design of all the work of the firm, except for the last few years, has been considered Mr. Roche's personal achievement.

It is my privilege to have known Martin Roche for nearly thirty years. For about two years I was in his office, and since that time I have always counted him a helpful friend and sympathetic advisor.

His death on June 4 leaves his friends bereft and the profession of which he was such a brilliant figure the poorer for having lost so great an artist.

Throughout his life he was a serious and profound student of architecture and art in all its phases. His



## Martin Roche

*Born 1855*

*Died 1927*

love of painting was shown by his consistent acquisition of fine pictures and drawings. His mind at the same time had a definite practical trend which stood the firm in good stead in solving the infinite variety of practical investment problems which for years formed the bulk of its work. In a talk with Mr. Holabird a few months before his death I was tremendously impressed with the ideal relations that had existed between these two great characters throughout the long duration of their partnership. Mr. Holabird gave his friend the entire credit for the design of their innumerable buildings and for the far-sightedness and daring of their work throughout.

As a personality Mr. Roche was beloved by all who came in contact with him. His modesty was proverbial. To meet and talk with him one would never learn from him that he had achieved the greatest triumphs

in his work. His co-workers in the office were always sure of a sympathetic, helpful friend in him and, no matter what difference might arise, the humblest office boy was bound to him by unforgettable ties of innumerable kindnesses done in the most unobtrusive ways.

He was an indefatigable worker and studied his designs over endlessly, seeking always the best solutions. Although he worked in any style, I have always felt that Gothic was the one that gave his imaginative nature the most pleasure. The University Club in Chicago is a striking example of his application of this style to modern requirements.

He believed in fine things and would go to any lengths to achieve the results that the profession knows so well he did achieve. The men who have been privileged to work with him are carrying on the better for the memory and inspiration of his quiet, always patient helpfulness.

LUCIAN E. SMITH.

## ANNOUNCEMENTS

Mowbray & Uffinger, Inc., desire to announce the change of name to Uffinger, Foster & Bookwalter, Inc., with offices at 221 West 57th Street, New York.

John H. House, Jr., and William H. Bulkley, formerly with Guy Lowell, have formed a partnership under the firm name of House and Bulkley for the general practice of architecture, with offices at 15 East 40th Street, New York. Major House has been appointed by the city, architect to succeed Mr. Lowell in completing work on the New York County Court House.

Anthon Forgeau Darrin announces that he has established an office at 95 Rose Avenue, Roosevelt, N. Y., for the general practice of architecture. Manufacturers' catalogues welcome.

Herman Brookman announces the removal of his office to 1301 Yeon Building, Portland, Ore.

Ralph C. Henry and Henry P. Richmond announce that they have entered into a partnership for the general practice of architecture, under the firm name of Henry and Richmond, as successors to Guy Lowell, with offices at 12 West Street, Boston.





*View looking west, Mount Pleasant. Built by John Macpherson, 1761*

## Philadelphia's Colonial Chain

PART II (CONCLUSION)

*By Margaret Lathrop Law*

OF Mount Pleasant, built in 1761 by John Macpherson, Fiske Kimball says: "It is generally regarded as the finest of the old houses of Philadelphia, and indeed of all the northern colonies." Macpherson, doughty clansman of Clunie, having amassed a fortune and lost an arm by bloody privateering, finally abandoned the thrills of licensed piracy and retired with honorable wounds to the peaceful banks of the Schuylkill, there to lavish a large part of his adventurously gotten gains on a beautiful country-seat, a fit setting for his clever Scotch wife and beautiful daughters.

In 1799 Mount Pleasant was sold to Macpherson's old commander at Quebec, Major-General

Benedict Arnold, who gave it as a wedding gift to his beautiful bride, Peggy Shippen, daughter of the later chief justice. Arnold never occupied it, and the purchase was scarcely more than a grand gesture, for the place was heavily mortgaged.

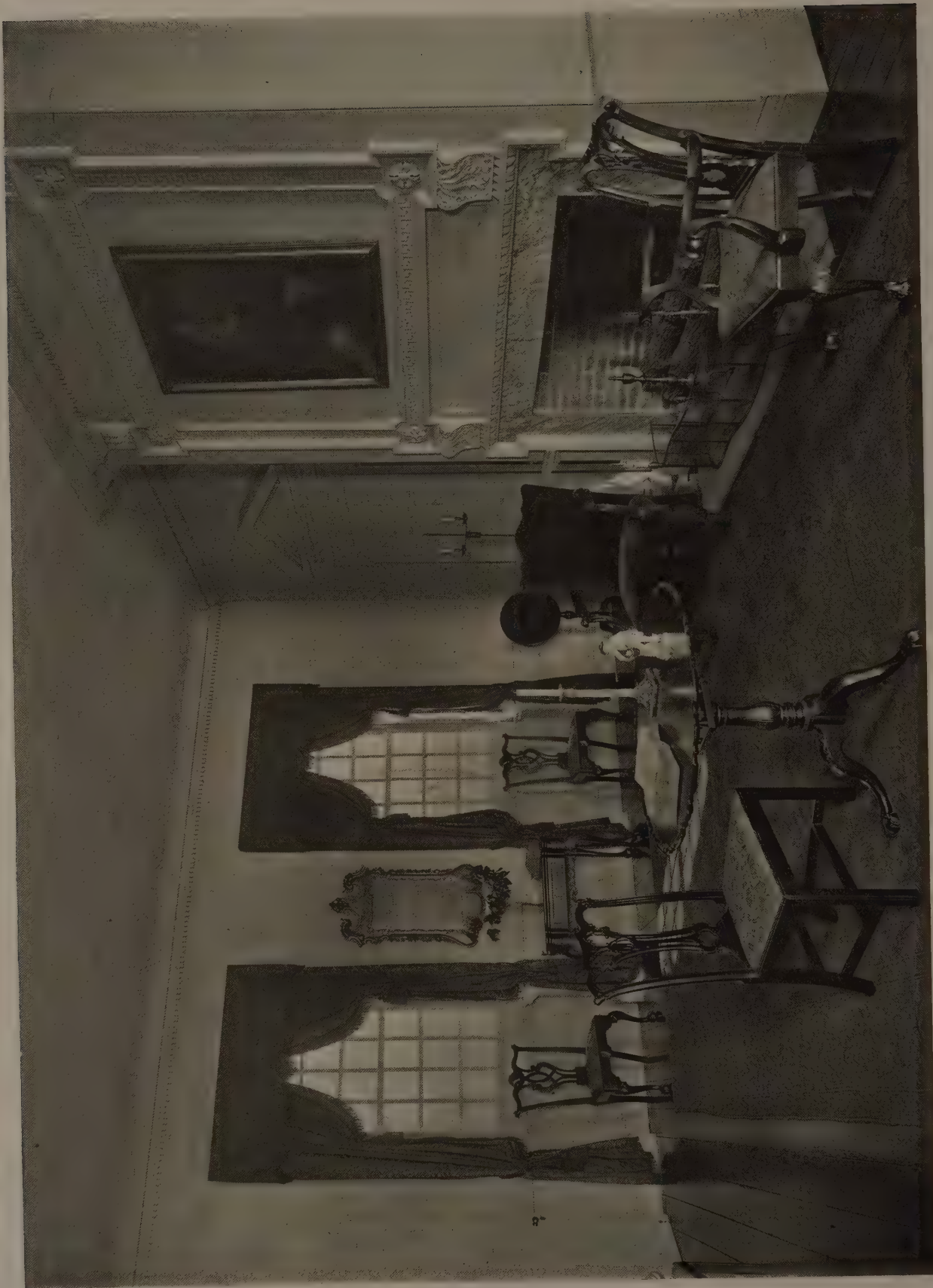
Major-General von Steuben, the famous disciplinarian of the Colonial forces, was another distinguished tenant.

Mount Pleasant is deservedly considered one of the finest of the old houses, not only in Philadelphia but indeed in all the northern colonies. Located at the end of a long avenue, in what was, at the time of building, primeval forest, it is flanked on left and right by stables, while further in, framing a forecourt, are two buildings designed in the style of the house, one probably a



*Mount Pleasant*





*The parlor*



*The dining-room*





*The hall, first floor*



*The second-story hall, looking west*

kitchen, the other an office. The whole effect is Southern in feeling, a sense of proportion and symmetry paramount.

The mansion house, two stories high, is raised on a basement and crowned by a hipped roof with balustraded deck and four huge, arched chimney-stacks, of themselves both dignified and decorative. Walls are of yellow stucco, used occasionally from an early date here and in Charleston to give increased warmth and weather-proofness, not in imitation of stone. The corners are marked by quoins of red moulded brick; the basement story is ashlar, yet all these materials are combined with a fine sense of color and texture. The central block dominates the front by its triangular pediment, its rich doorway, and the broad, triple Palladian window above. Broad steps of sandstone, with wrought-iron handrails, lead up to the double





*The great chamber*

door of bold Tuscan design, with heavy wooden attached columns. The arched fanlight, one of the earliest in America, gives the first suggestion of the pierced cockle-shell, which is the prevailing motive in the ornament of the interior.

The use of panelled wainscoting, on the decrease at the time Mount Pleasant was built, is confined to chimney-breasts or walls. Elsewhere there is merely a cornice or a dado, plain or panelled, with the woodwork of doorways and windows relieved against plain plaster. It is interesting, both to architects and to students, to note that, in accordance with Georgian practice, and in contrast to later exclusive use of white for walls and woodwork, here have been found in removing the many coats of paint (twenty-seven in some cases) both the pearl and cream recorded in old papers, and also the soft rose-lavender or ashes of roses.



*The river bedroom*





*Second-story hall*



*Hall, second floor*

Though the details of woodwork are based chiefly on those published by Abraham Swan, in his then popular "British Architect" and "Designs in Architecture," there is a pleasing freedom in blending older elements with the style which was the architectural vogue of the moment. Says Mr. Kimball: "Clearly a carver, or perhaps several carvers, in Philadelphia had thoroughly mastered the vocabulary of style and, taking departure from the books, could go on to new creation."

The broad entrance hall extends straight through the house, terminating in a large doorway which opens on the charming old garden, now being restored to its original state—and affording a beautiful river view.

Two rich doorways from the hall (balanced by two apparent doors on the opposite wall) lead to the large parlor which occupies all the space to the right. In the centre is a broad chimney-breast, and opposite, a similar slight projection with a shallow niche. The immense panel of the over-mantel, cut in a single piece, is framed by a carved fret; the brackets which support it are carved with pierced leaves of *rocaille* influence. There is no mantel-shelf.

To the left of the hall is the dining-room with simple panelling. On this side, too, is the broad staircase to the upper hall, in the Ionic order, with fine Palladian windows filling each end, and with uniform, elaborate doorways. Above the parlor are two duplicate bedrooms with corner fireplaces in the north chimney. Above the dining-room is the great chamber with elaborately carved *rocaille* ornament, whose scroll top harmonizes with those of the fine Philadelphia highboys, one of which was doubtless in the room. At either

side are cupboards in elaborate tabernacle frames, and the rich casings opposite repeat the carved scrolls.

Says Mr. Kimball: "This house comes from the most famous period of Philadelphia craftsmanship, when the city was the metropolis of America, and its art under the inspiration of that of the Chippendale period in England reached its highest luxury and brilliance. It was the period of its great cabinet and chair-makers, such as William Savery, James Gillingham, Jonathan Gostelowe, and Benjamin Randolph, with their mahogany furniture finely carved in the 'Gothic, Chinese and modern tastes'; of silversmiths such as Philip Syng and Joseph Richardson." It is, therefore, a benefit to America as a whole that the work of restoration and appropriate refurnishing, begun by the Commissioners of Fairmount Park in 1923, has now been completed by the Pennsylvania Museum. There have been secured by loan from many old families and collectors, just such pieces as would have been found in the home of a wealthy Philadelphia gentleman on the eve of the Revolution. There are mirrors and tables and highboys, four-posters and tables and sofas of marvellous craftsmanship. China, glass, silver, draperies, and rugs are as beautifully arranged as chosen. This loan exhibit has been supplemented by other fine pieces all perfectly in key with their architectural setting. The house is now permanently open to the public.

R. T. H. Halsey, chairman of the Committee of American Decorative Art at the Metropolitan Museum of New York, writes enthusiastically after a visit to Mount Pleasant: "I have come away with the feeling that you people should be hanged and quartered if you





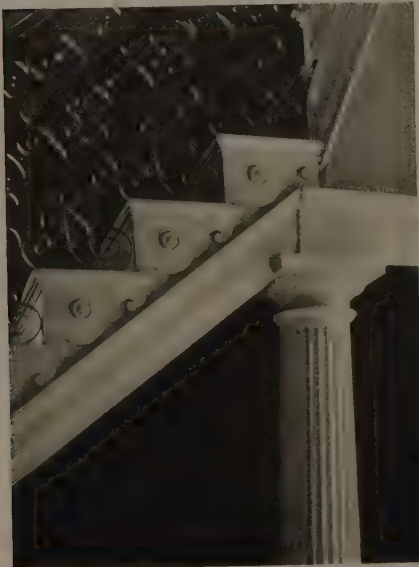
*Solitude, Home of John Penn*

do not avail yourselves of the opportunity of making a colonial museum of Mount Pleasant. There is nothing that I have seen in my meanderings along the Atlantic seaboard which compares to this house. Its structure is perfect for museum purposes, and its location will secure an attendance which would be impossible in any building connected with our Metropolitan Museum." Indeed, few museums or wings can offer such an old terraced garden, redolent with charm, possessing time-old trees and lilac bushes, and now being restored to its original state.

As Mount Pleasant represents a gentleman's home on the eve of the Revolution, so Solitude, the bachelor retreat of John Penn, built just after the signing of peace, shows the new style of architecture in the infant republic. Here stucco is used in accord with its

increased popularity at that time, a vogue which was to reach its height after 1800. Here, too, are French windows. Generally in colonial windows the sash were at some height from the floor until after 1788, but young Penn, fresh from England, imported the newest architectural mode. The front portico with its four columns, a single story in height, repeats the Ionic order of the entrance doorway on the opposite side of the house. The double string-course dividing upper and lower façade is the only enrichment, very subtly serving its purpose. There are no heavily accented quoins as at Mount Pleasant, the whole house being smaller, lighter in effect, and built for the purpose of a hermitage rather than a home and place of entertainment.

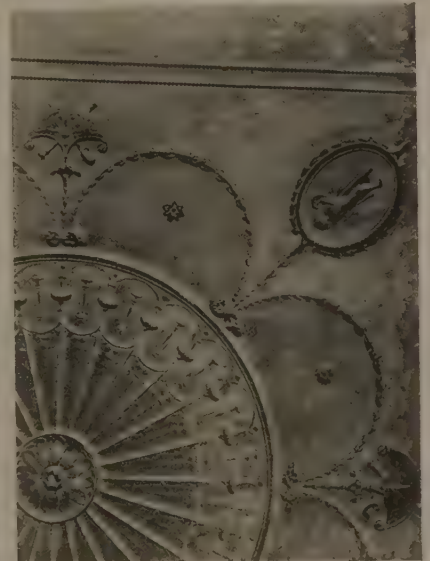
The fenestration is especially interesting. On most



*Detail of stairs*



*Entrance detail*



*Ceiling detail*



of the first story the sash are of nine panes above and below; on the second story there are six panes for the lower sashes and nine for the upper. This alone would prove the house to be of the late seventeen-hundreds, when the improvement in glassmaking permitted larger panes as compared to the earlier, smaller, and more numerous panes. At Mount Pleasant, for instance, both the limitations of the glass itself and the sense of scale dictated the smaller panes.

With the exception of Mount Vernon, where work was done during the Revolution, Solitude is the first

ciety for encouraging matrimony though keeping himself safely out of it, and later turning his elastic mind to the equally harmless invention of an improved breakfast waiter. This hermitage, where strange ideas were hatched, now, curiously enough, stands in the Fairmount Park Zoo.

Across the river from Solitude stands Lemon Hill, which shows the French type of plan. This, too, is in process of restoration and cannot be illustrated herewith. "Whereas at Solitude it is the rich classical ornament which marks it as of the new day, here it is



*Ormiston*



*Sweet Briar, Philadelphia, Home of Samuel Breck*

American house which showed the influence of the Brothers Adam of London. On the exquisitely beautiful ceiling of the main room, richer than those at Mount Vernon and by some considered the most beautiful in America, we can trace the delicate Adam ornament of classical motif. Here are sunbursts, medallions, garlands, candelabra, and trophies, as well as muses, winged sphinxes, and foliated spirals—which to the sophisticated eye surely mark the perfection of decorative motif, the Golden Age to which preceding periods lead and from which succeeding periods decline.

The wrought-iron staircase railing is unlike most of the early American ironwork, and quite interesting in execution and design. The stairs have two landings, and the doorway in the up-stairs room shows the broken pediment and swelling frieze characteristic of the George II period. Solitude was well named in accord with the temper of the owner, that nervous, near-sighted grandson of William Penn, who sat alone in his library with the Sheraton bookcases and the six hundred volumes in various languages, reading, writing, and dreaming in company of such friends as Dante, and Petrarch, Chaucer, Tasso, and Anacreon; writing some bad verse and some worse plays, forming a so-

the novel arrangement of the plan and the gracious form of the rooms which are characteristic of the finest houses of the early Republic. Here, for perhaps the first time in this country, was adopted the French type of plan with an oval drawing-room occupying the centre of the garden—or river—front. This was a scheme employed at the time in the White House in Washington, and in certain of the most important mansions, all the way from General Knox's at Thomaston, Maine, to the Nathaniel Russell house at Charleston in South Carolina," writes Mr. Kimball.

Not far from Laurel Hill stand houses with the euphonious names, Ormiston, Sweet Briar, and Rockland. Sweet Briar was built in 1797, and Rockland, with its charming porch and light columns, brings the cycle of architectural development to the eve of the War of 1812; to be exact, to 1810.

As we make our pilgrimage and pay obeisance before the shrines of the "best that is known and thought" in the somewhat limited world of American architecture, there must inevitably rise before the eyes of even the most unimaginative some long-buried ghosts of the past who have left as their heritage this permanent expression of beautiful and sadly by-gone days.





THE CENOTAPH, WAR MEMORIAL, YALE UNIVERSITY, NEW HAVEN, CONN.  
THOMAS HASTINGS, ARCHITECT

*The cenotaph is placed on the central axis of Hewitt Quadrangle so that it may be seen through the trees from Blount Avenue. It is dedicated to two hundred and thirty-three Yale students and graduates who lost their lives in the World War*





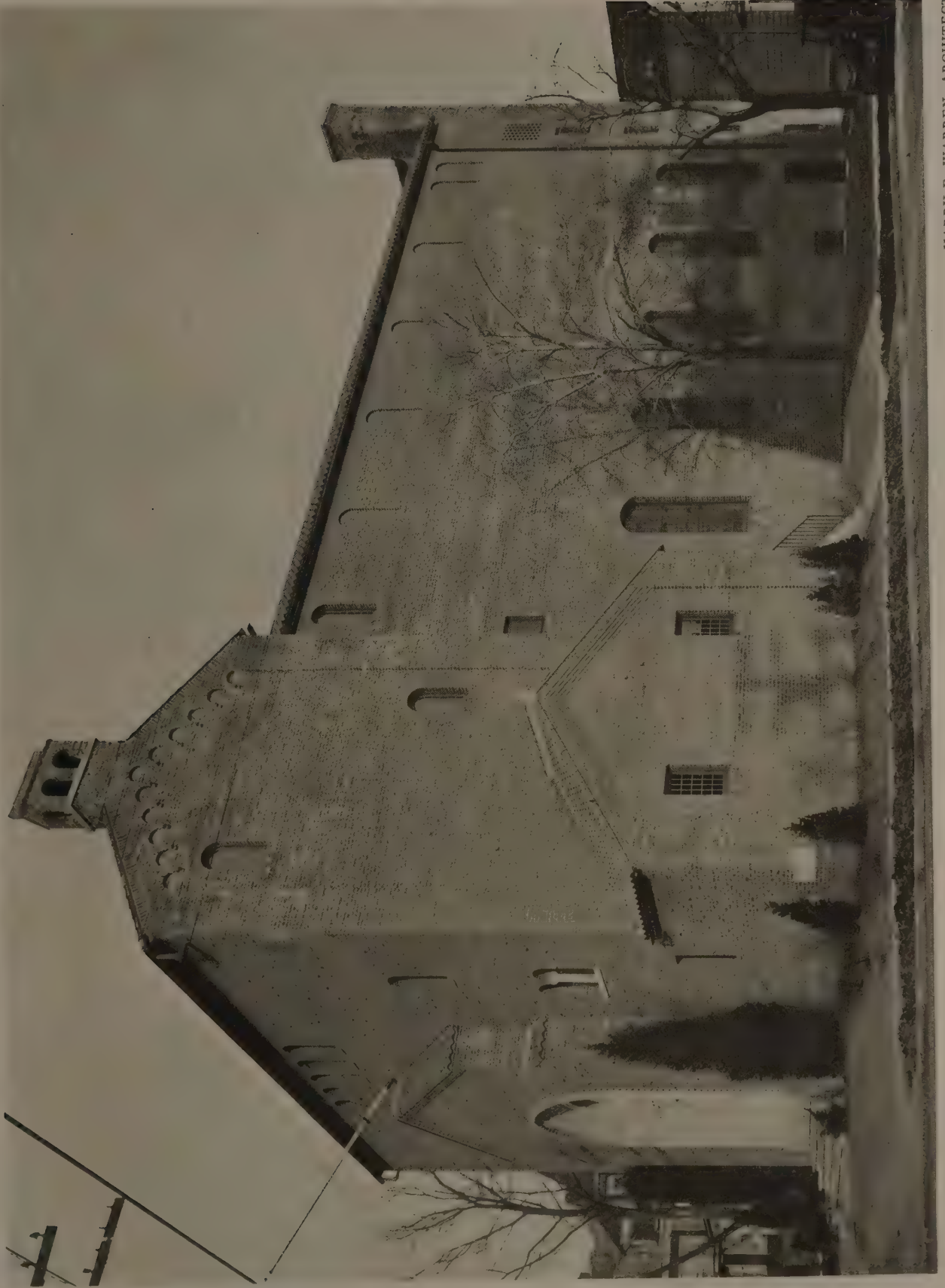
WAR MEMORIAL, YALE UNIVERSITY, NEW HAVEN, CONN.

*The memorial takes the form of a colonnade on the south side of the Yale dining-hall and is a gift from the Yale Alumni to the University*

THOMAS HASTINGS, ARCHITECT



August, 1927



MASONIC TEMPLE, BAYONNE, N. J.

HARRY E. WARREN, ARCHITECT









Lodge room



MASONIC  
TEMPLE,  
BAYONNE,  
N. J.

HARRY E.  
WARREN,  
ARCHITECT

Front view





Club room

MASONIC TEMPLE, BAYONNE, N. J.

HARRY E. WARREN, ARCHITECT

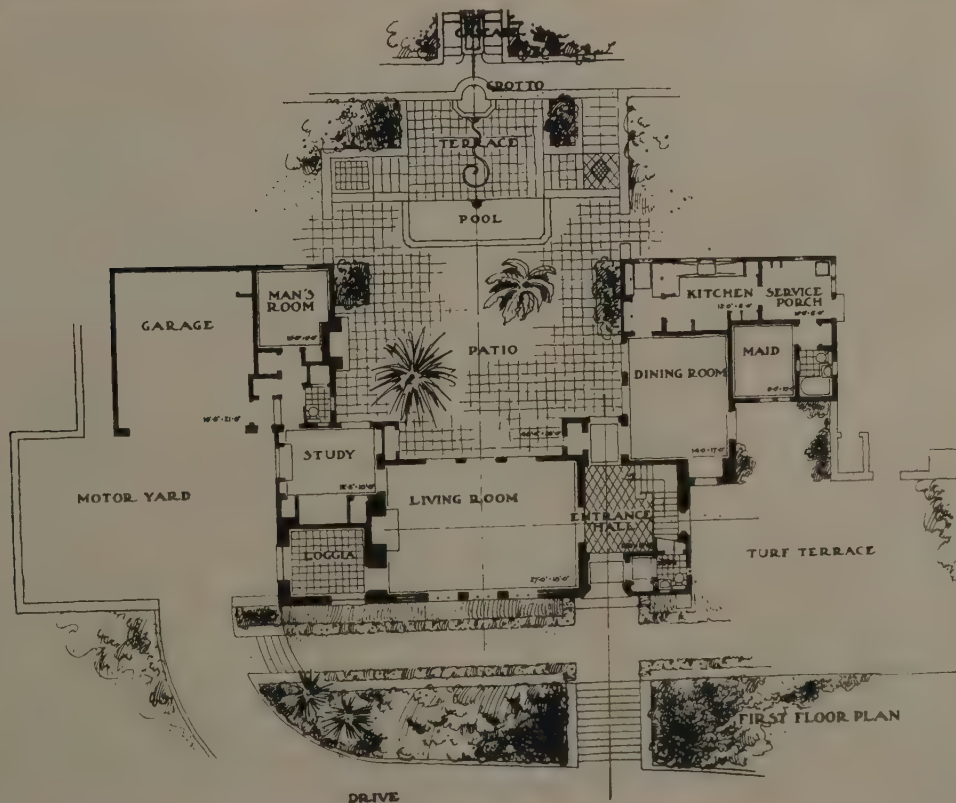


Lodge anteroom



Parlor





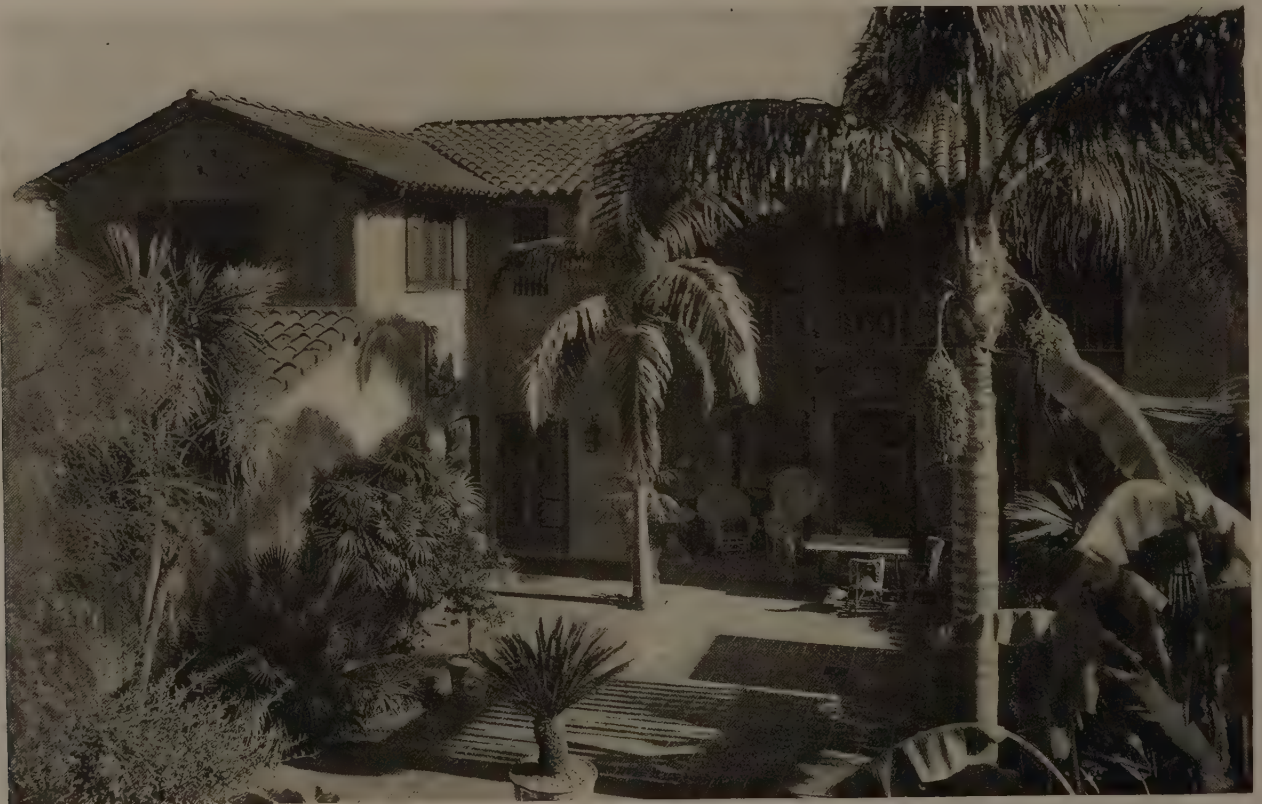
RESIDENCE, CHARLES SEYLER, JR., HOLLYWOOD, CALIF.

STILES O. CLEMENTS, ARCHITECT





Detail



The patio

STILES O. CLEMENTS, ARCHITECT

RESIDENCE, CHARLES SEYLER, JR., HOLLYWOOD, CALIF.

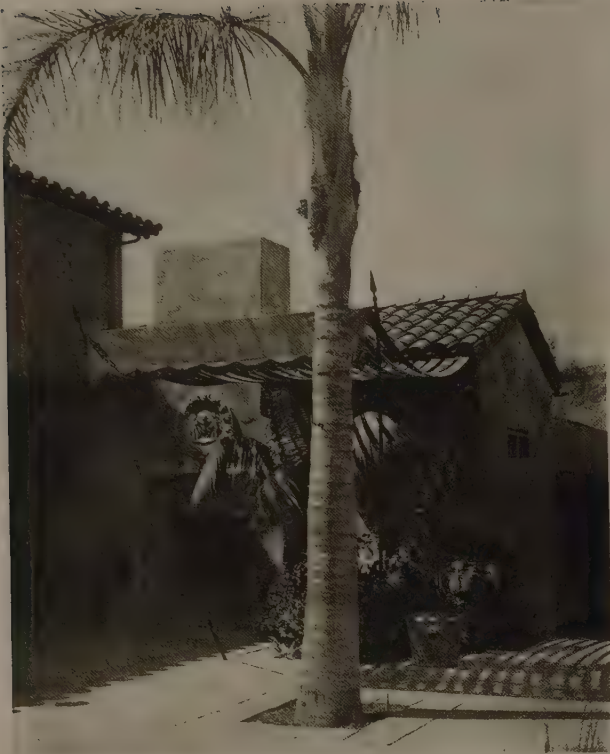




The pool and terrace

STILES O. CLEMENTS, ARCHITECT  
RESIDENCE, CHARLES SEYLER, JR., HOLLYWOOD, CALIF.





Wing, from patio



Main entrance



Fireplace in patio

STILES O. CLEMENTS, ARCHITECT

RESIDENCE, CHARLES SEYLER, JR., HOLLYWOOD, CALIF.





View of pool, grotto, and cascade from patio

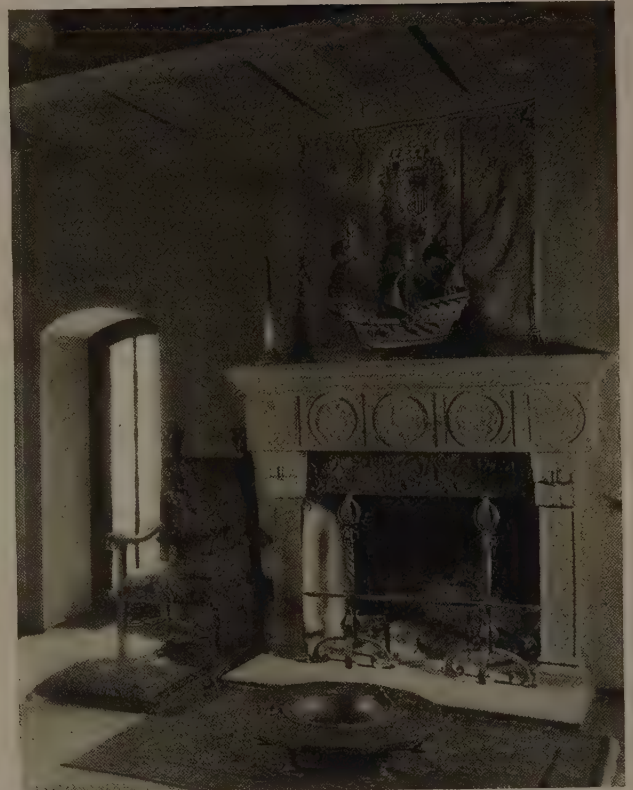
STILES O. CLEMENTS, ARCHITECT

RESIDENCE, CHARLES SEYLER, JR., HOLLYWOOD, CALIF.





Entrance hall and staircase



Detail in living-room



Detail in living-room

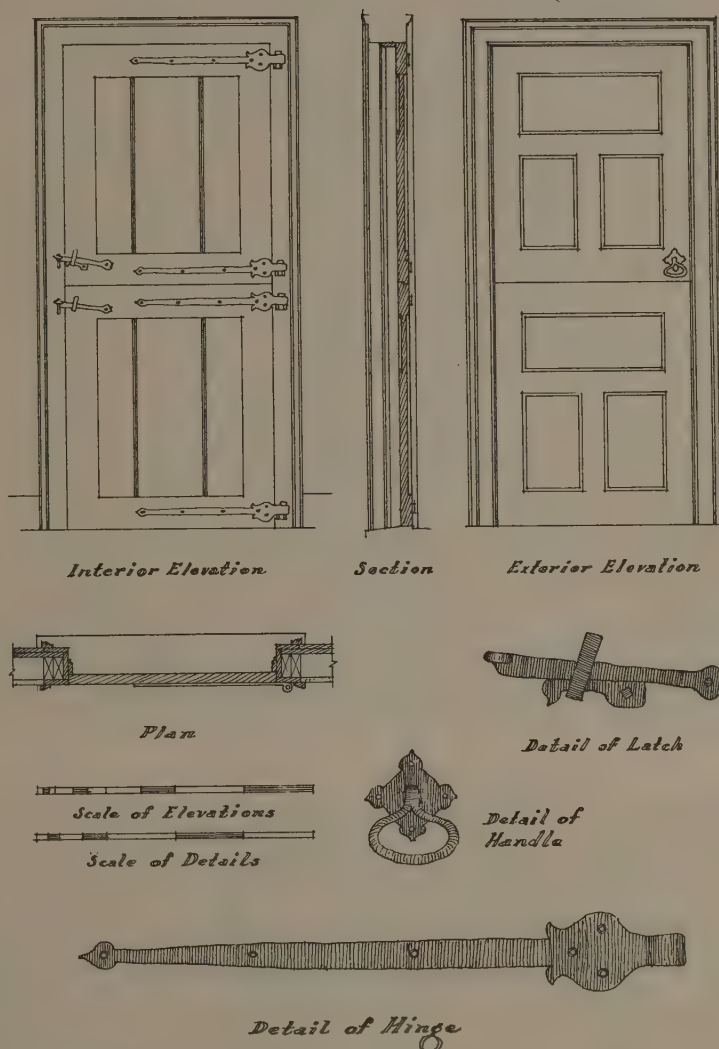


Dining-room

STILES O. CLEMENTS, ARCHITECT

RESIDENCE, CHARLES SEYLER, JR., HOLLYWOOD, CALIF.





DESIGN  
AWARDED  
FIRST  
PRIZE

BY  
LEO IRWIN  
PERRY,  
DETROIT,  
MICH.

## ARCHITECTURE'S Competition IV—Report of the Judges

THE judges take pleasure in awarding the prizes for ARCHITECTURE'S Competition IV to the following:  
First Prize—Leo Irwin Perry, Detroit, Mich. Second Prize—Truman J. Mathews, Kansas City, Mo. Third Prize—Irving B. Parsons, Philadelphia, Pa. Fourth Prize, Edward J. Parnum, Philadelphia, Pa. Fifth Prize—S. M. Arakelian, Trenton, N. J.

In general, the judges were somewhat disappointed to find too close an adherence of the hardware to existing patterns that are available from stock. It had been hoped that, while holding to the flavor of these established forms, there might be developed some new, pleasing combinations.

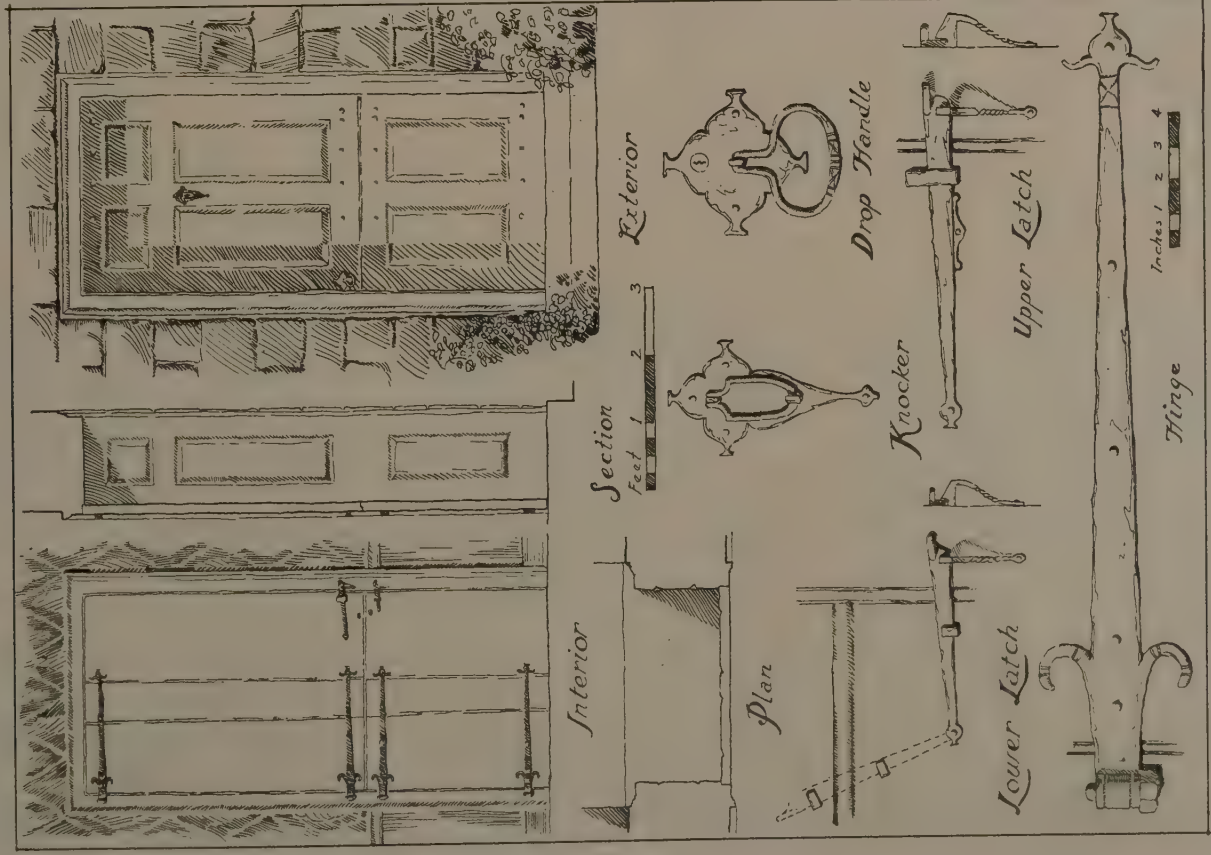
In some cases, where there was an attempt to use the imagination, there seemed to be lacking a sense of proper harmonious relation between the various units.







AUGUST, 1927

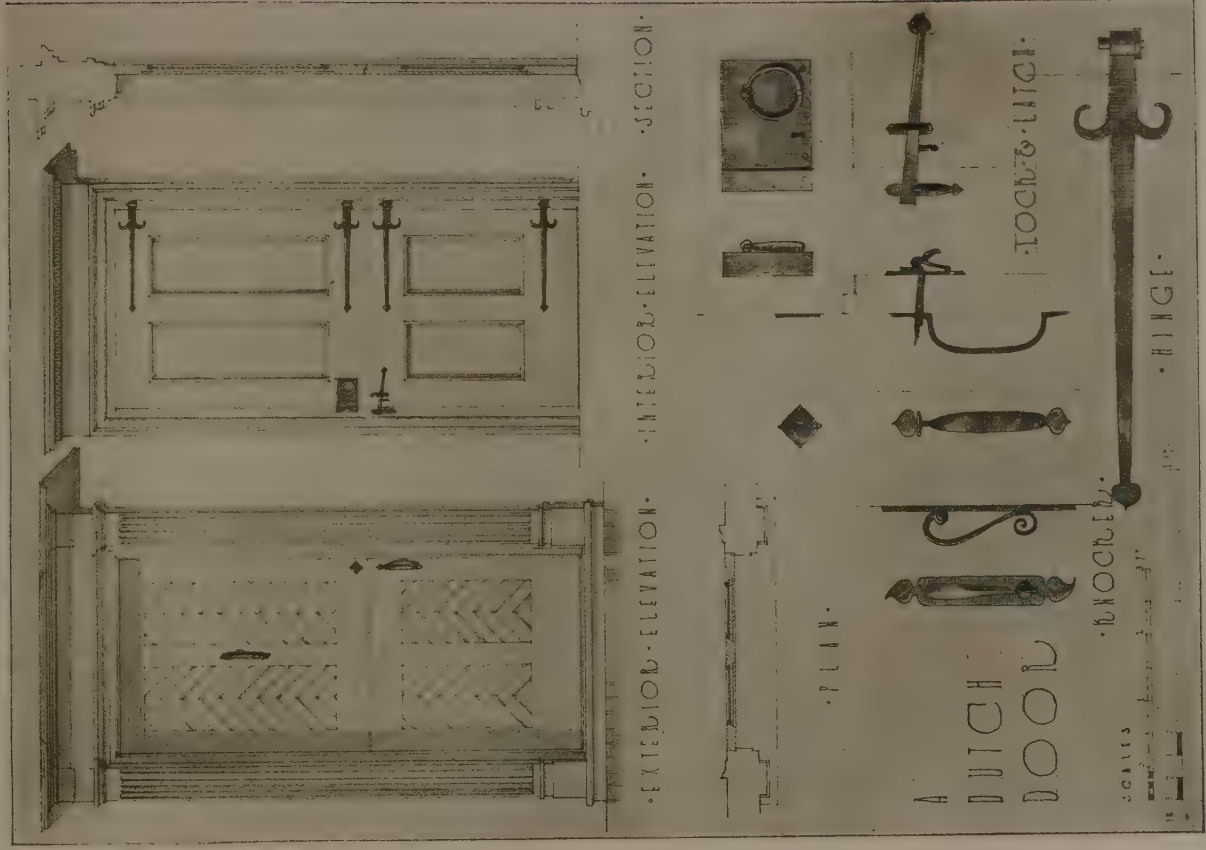


FOURTH-PRIZE DESIGN

By Edward J. Parnum, Philadelphia, Pa.

FIFTH-PRIZE DESIGN

By S. M. Arakelian, Trenton, N. J.







# ARCHITECTURE'S COMPETITIONS

## GENERAL CONDITIONS

*The Jury of Awards:* H. Van Buren Magonigle, President, New York Chapter, A. I. A. Edmund S. Campbell, Dean, Beaux-Arts Institute of Design. Henry H. Saylor, Editor of ARCHITECTURE.

*Compensation to Competitors:* ARCHITECTURE will pay to the winners of each competition, immediately after receiving the jury's judgment, the following:

For Design placed First...	\$150.00
" " " Second..	75.00
" " " Third...	30.00 in books*
" " " Fourth..	20.00 in books*
" " " Fifth...	10.00 in books*

\* These to be chosen from the Art and Architectural Catalogue of Charles Scribner's Sons.

In addition to the above awards, which are made for each one of the monthly competitions, ARCHITECTURE will present three medals at the end of the twelfth competition, one of gold, one of silver, and one of bronze, to the three designs chosen from among the monthly winners which, in the opinion of the jury, show the greatest merit in design.

*Eligibility:* Architects and draftsmen are invited to enter one or all of these monthly competitions. It is *not* necessary that a competitor be a subscriber to ARCHITECTURE. A competitor may submit one or more designs in any of these competitions, but not more than one prize will be awarded to a competitor in each.

*Requirements:* One sheet (paper, not cardboard) only is required for the presentation of each design. It must be exactly of the size indicated in the sketch

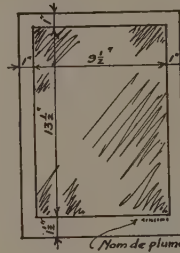


diagram herewith, the border margins left blank excepting for the nom de plume or other identifying device. The drawing may be in line or wash, or both, but if in wash it should be in monochrome, preferably in India ink. Indicate all scales graphically. To preserve the anonymity of drawings, each is to be signed with a nom de plume which is also written upon

the outside of a blank white envelope containing the competitor's name and address. Drawings may be sent flat or rolled, and are to be addressed "ARCHITECTURE, Competition No. —, 597 Fifth Ave., New York, N. Y." The closing times given below are for receipt of entries at the office of ARCHITECTURE, rather than the closing by postmark date—this being necessary in order that judgments can be made and published in the following issue of the magazine. In justice to all, no questions regarding the competitions can be answered.

Drawings awarded prizes become the property of ARCHITECTURE for publication and for any other use at the publishers' discretion. Other drawings will be returned to the senders only if postage is included.

## Programmes for Competitions VI, VII, and VIII

*Competition VI.* Closing September 1, 1927, at noon.

*Subject:* Flanking an entrance portico of simple Georgian type, it is required to design trellises of wood, either secured vertically between the outer posts and pilasters or leaning against the entablature from the ground. Floor of portico 7 inches above grade; outer posts, 7 inches square, 8 feet 6 inches high; width of front, c. to c., 7 feet 4 inches; projection, wall to centre of posts, 3 feet 8 inches. Show half front elevation, side elevation, and plan, at  $\frac{3}{4}$ -inch scale, with perspective.

*Competition VII.* Closing October 3, 1927, at noon.

*Subject:* An altar in a Roman Catholic chapel, designed in the period of the Italian Renaissance. The

chapel width is 30 feet; the altar, without approaches, not over 12 feet in width. Show altar, furnished, in front and side elevations at  $\frac{3}{8}$ -inch scale, with plan. Compose the sheet so as to fill as much as possible of the available space with larger-scale details.

*Competition VIII.* Closing November 1, 1927, at noon.

*Subject:* The furniture for an architect's reception room adjoining his main library and consultation room. The size is 10 by 15 feet, 8 feet high. There are needed: a table, two straight-back chairs, one more comfortable chair, and a telephone stand. Show furniture preferably at  $1\frac{1}{2}$ -inch scale and a sketch perspective of interior. There is a door on either side of the room, in the centre, and a window at one end.





# The Architectural Clinic



*GIVING NEW WOOD AN AGED FINISH*

WITH the public taste being cultivated back to its once-refined state of the seventeenth and early eighteenth centuries, when house owners and builders were artists and understood the beauties of wood for its own sake, the modern architect is often confronted with the problem of providing his client with an interior of unpainted wood. The old aristocrats of the simple New England houses, with their vertical matched sheathing, and the later, more sophisticated cousins of formal panels (fashioned of white pine and left unpainted) afforded a pleasing pattern composed of decorative grain and occasional knots, varied by a play of light on the satiny surface. Preserved rooms such as these are as enticing as they are baffling to imitate in an over-night rush to complete them for their anxious owners, and have presented a problem which has been approached with many formulæ and few successes.

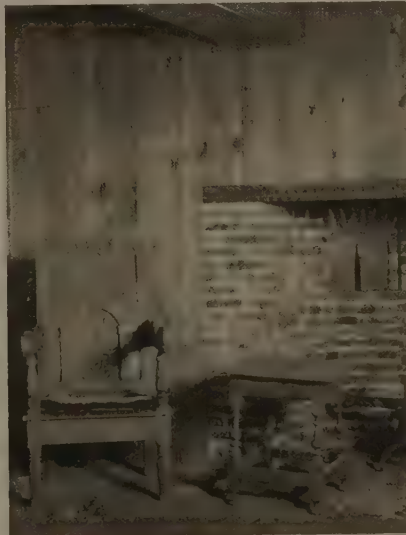
In the American Wing of the Metropolitan Museum of Art, New York City, the two rooms with matched sheathing presented the necessity of imitating aged wood. One is a reproduction of the kitchen of the Capen House, Topsfield (1683), with horizontal beading; the other, a reproduction of the parlor in the Hart House, Ipswich (c. 1640), with vertical beading. The walls are of white pine, the beams of oak, and the flooring between the beams, serving as the ceiling, of pine also. After much experimentation to give the pine the silvery gloss which is the heritage of wood rubbed and elbowed for generations, it was found that it was necessary to use the young growth of white pine rubbed with sandpaper and steel-wool to the desired smoothness. Then dilute coats of permanganate of potash dissolved in water were applied (perhaps a ten-per-cent solution), until the proper depth of color was attained. One application provoked differences in color which were rec-

tified by additional doses to the paler parts. It was found advisable to apply the mixture in dilute form so that wide variations in color could be controlled more easily than though certain boards got a head start by being turned a darker tone than their brethren could ever hope to assimilate. The experiments also indicated that yellow pine was a decided disappointment in not responding to the potash solution, while the oak beams did measurably well and assumed about the same warm tone as the white pine except to lack the silver lustre. The grain did not rise in wrath, but remained docile and lay almost as flat after the bath as before, demanding no further attention after the desired hue was imbued.

The delightful "Room from Newington, Connecticut; Second Quarter of the Eighteenth Century," of the same Wing, with its one entire wall with the original segmental-headed panels intact, offered the problem of requiring the new walls, cornice, and beams to match. The original wood is on the verge of being the shade of a very light chestnut-brown, a depth of color not within the capabilities of permanganate of potash. The result of the experiments to match the old wood, consummated in a formula of mixing black walnut crystals No. 9, with black negrosine and water. The relative amounts were a matter of some juggling. After sufficient coats had imparted the required complexion, the surface was rubbed lightly with steel-wool. The color effect is satisfactory, but the sheen of aged wood is lacking. It is of interest to know that with this concoction yellow pine responds as well as its more expensive relative, white pine. "The Hampton Room, New Hampshire," is the original panelling in its entirety except for one ceiling panel, but the above mixture has so concealed its identity as to baffle discovery.



*Kitchen, Capen House, Topsfield, Mass.*



*Parlor, Hart House, Ipswich, Mass.*



*Bedroom from North Hampton, N. H.*

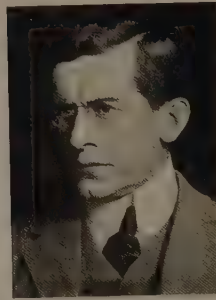




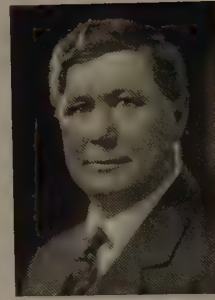
Lansing C. Holden, F. A. I. A., New York architect, and an active worker for many years in the A. I. A.



R. Maurice Trimble, practising architect of Pittsburgh and President of the Pittsburgh Chapter of the A. I. A.



Ralph Adams Cram, who has made many notable contributions to architecture in America. A great authority on Gothic



James R. Tyler is Sec. of the Central N. Y. Chapter of the A. I. A. He does general work, specializing in industrial building



Edgar A. Rassinier, formerly architect, Board of Education, Louisville, Pres. Kentucky Chapter, A. I. A., for the past two years



Charles F. Cellarius, supervising architect of the town of Mariemont, Ohio; and Secretary, Cincinnati Chapter, A. I. A.



John Mead Howells, who, with Raymond Hood, designed the Chicago Tribune Tower

Champlain Studios



G. Meredith Musick, architect of Denver. An active figure and Secretary of the Denver Chapter of the A. I. A.



R. W. Leible, Des Moines architect, Secretary of the Iowa Chapter, A. I. A., and member city board of architectural examiners



Atlee B. Ayres, A. I. A., is the head of a busy office in San Antonio, engaged chiefly in residential building.



Ralph Bryan (Bryan and Sharp) is an active architect in Dallas. He was formerly with Herbert M. Greene, of Dallas

*You know these  
men by  
reputation—  
do you  
know them by  
sight?*



Walter E. Ware is an architect of Salt Lake City and President of the Utah Chapter of the A. I. A.



Stanley Matthews is President of the Cincinnati Chapter of the A. I. A. and a well-known architect of that city



Fred J. Mack, practising architect of Wilkes-Barre and Secretary of the Scranton-Wilkes-Barre Chapter of the A. I. A.



Charles H. Higgins, A. I. A., of New York, has specialized on high-class institutional and commercial work



Edward B. Caldwell, Jr., has practised for a number of years in Bridgeport and is President of the Connecticut Chapter, A. I. A.



F. M. Mann is a Professor of Architecture in the College of Engineering and Architecture at the University of Minnesota



Harry D. Payne, A. I. A., formerly an associate of Wm. B. Ittner and now supervising architect of Houston, Tex., School District



# ARCHITECTURE'S PORTFOLIO OF DOOR HARDWARE



## *Subjects of Previous Portfolios*

SHUTTERS AND BLINDS

December, 1926

PANELLING OF THE ENGLISH TYPES

January, 1927

STAIRWAY DETAILS (GEORGIAN, EARLY AMERICAN, ETC.)

February, 1927

STONE MASONRY TEXTURES

March, 1927

ENGLISH CHIMNEYS

April, 1927

FANLIGHTS AND OTHER OVERDOOR TREATMENTS

May, 1927

TEXTURES OF BRICKWORK

June, 1927

IRON RAILINGS

July, 1927

## SUBJECTS IN PREPARATION FOR FUTURE ISSUES

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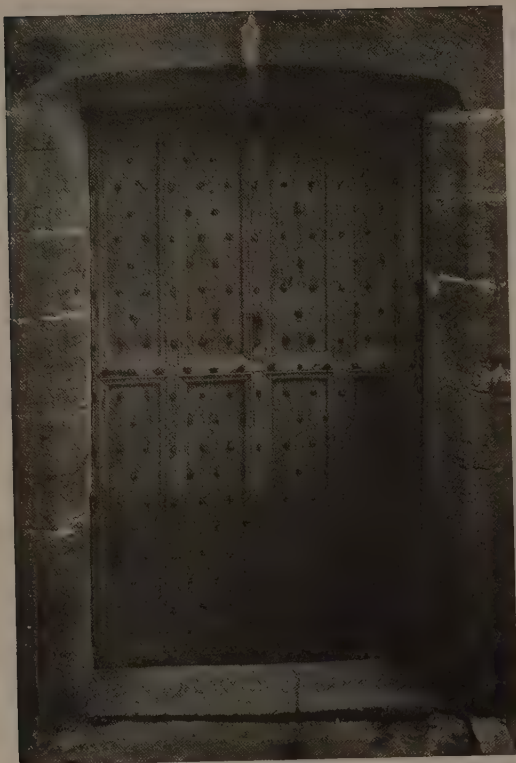
Beamed Ceilings  
Built-in Bookcases  
Chimney Tops  
Circular and Oval Windows

Colonial Balustrades  
Cornices of Wood  
Decorative Plaster Ceilings  
Garden Steps

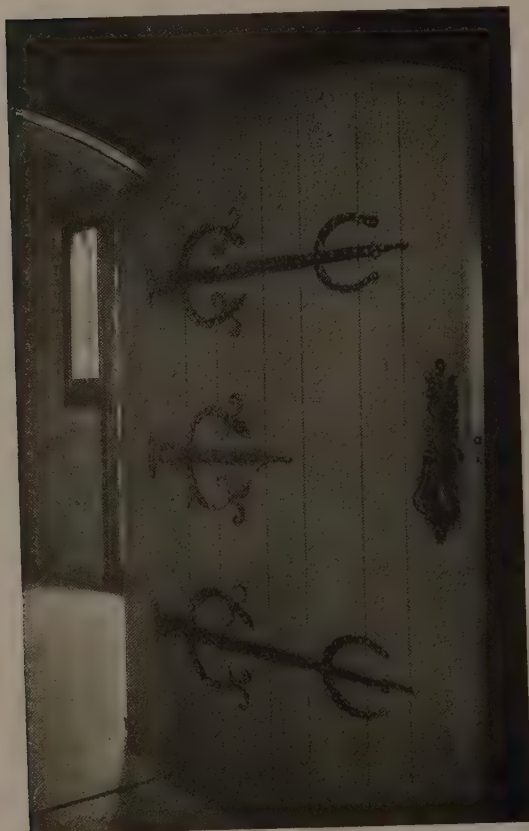
English Fireplaces  
Floors of Wood  
Gable Ends  
Garden Gates

Palladian Motives  
Rain-conductor Heads  
Stucco Textures  
Treillage





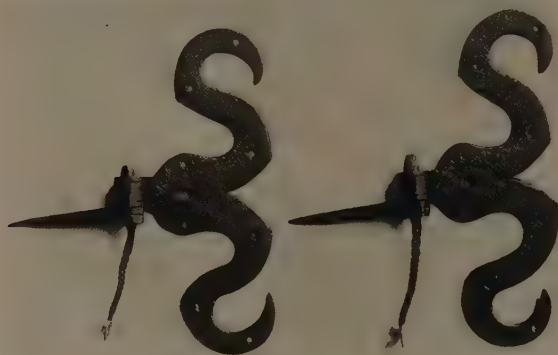
DOOR OF THE DAIRY, SNOWHILL MANOR,  
GLOUCESTERSHIRE



MODERN DOOR



STRAP HINGES, WROUGHT IRON, GERMAN FIFTEENTH-SEVENTEENTH  
CENTURIES



WROUGHT-IRON HINGES, DOUBLE DRAGON STYLE.  
PENNSYLVANIA GERMAN, 1710



MASONIC PEEP-HOLE HARDWARE. HARRY E. WARREN



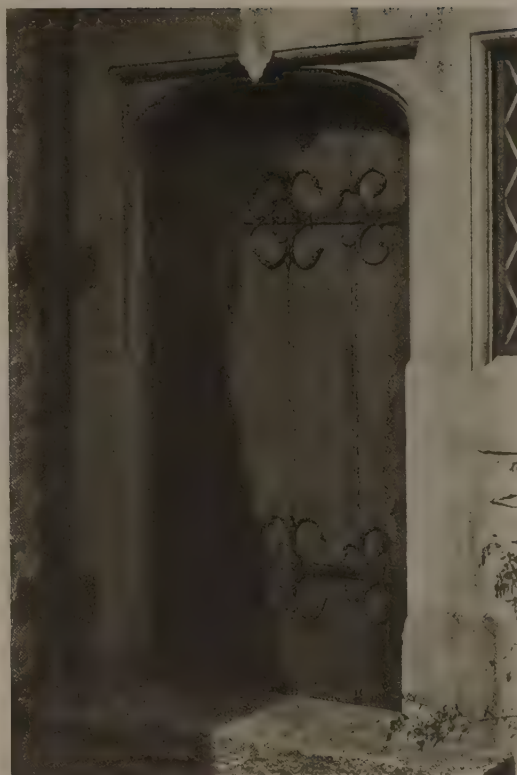
WROUGHT-IRON STRAP HINGES. PENNSYLVANIA GERMAN, 1710



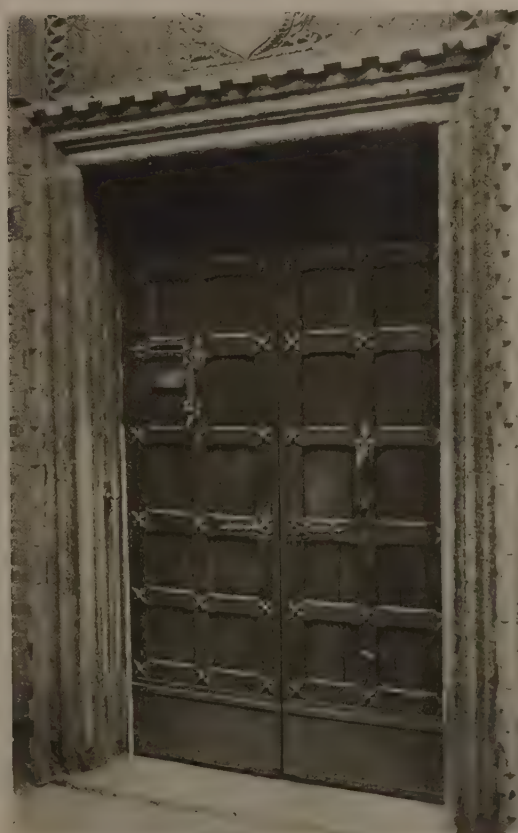
WROUGHT-IRON HANDLE PLATES. GERMAN FIFTEENTH-SEVENTEENTH CENTURIES



ONE RAM'S HORN AND TWO DOUBLE DOLPHIN HINGES. GERMAN FIFTEENTH-SEVENTEENTH CENTURIES



LEWIS BOWMAN



MAIL OPENING, DOOR PULL, KNOCKER. NEW DOOR OF OLD HOUSE, VENICE





SIDE DOOR TO CHURCH, GOODHURST, ENGLAND



KEY PLATE AND STUDS ON MAIN DOOR. CASA DE CONDE DE TOLEDO



JAMES GAMBLE ROGERS

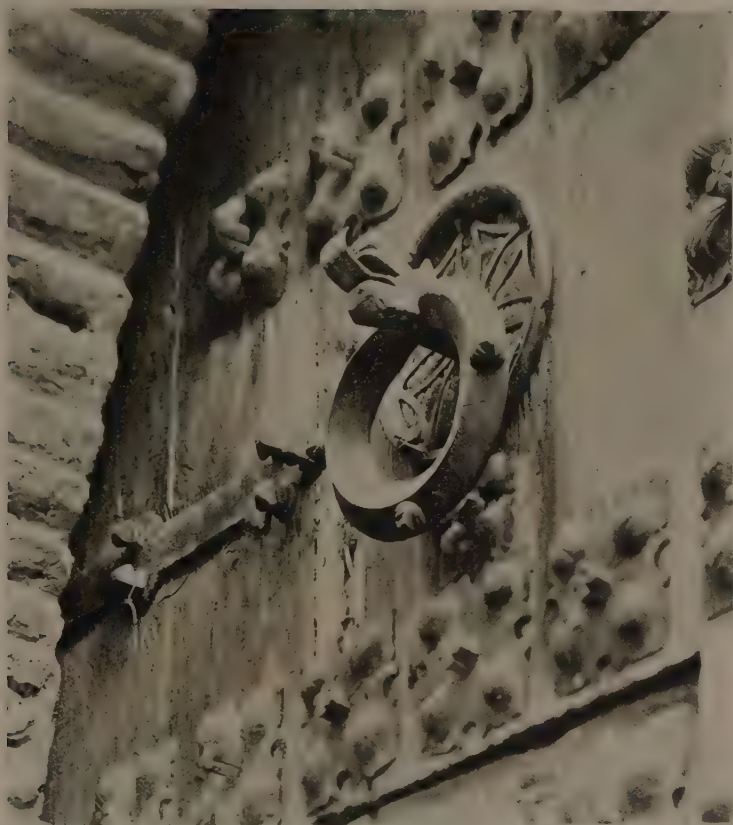


"BEVERLY," MARYLAND



FRANK J. FORSTER





KNOCKER ON MAIN OUTSIDE DOOR. CASA DE CONDE DE TOLEDO,  
TOLEDO, SPAIN



SIDE DOOR TO CHURCH, CHASTLETON, ENGLAND



DOOR ON SECOND-FLOOR, MAIN HALL. PA-  
LAZZO COMUNALE, PISTORIA, ITALY



OLD PHILADELPHIA KNOCKER



DOOR TO CHURCH, BROUGHTON, ENGLAND

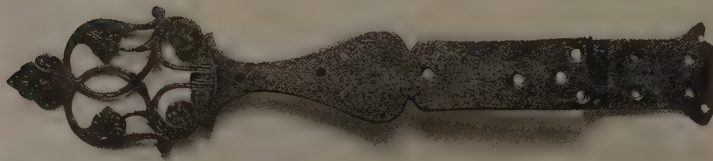




DWIGHT JAMES BAUM

FRONT DOOR. CONGRESS HALL,  
PHILADELPHIA, 1790

JOHN RUSSELL POPE



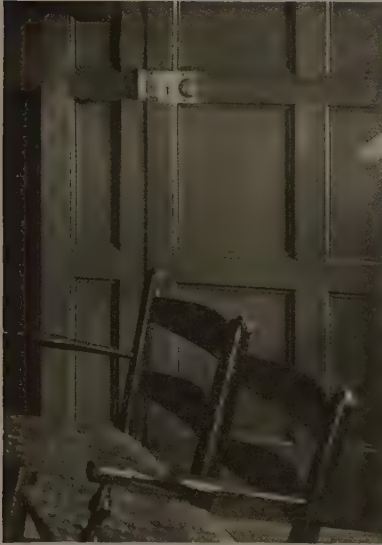
WROUGHT-IRON HINGE. GERMAN, FIFTEENTH-SEVENTEENTH CENTURIES



JAMES GAMBLE ROGERS

OLD. DELANO & ALDRICH.  
REMODELLING

R. BROGNARD OKIE



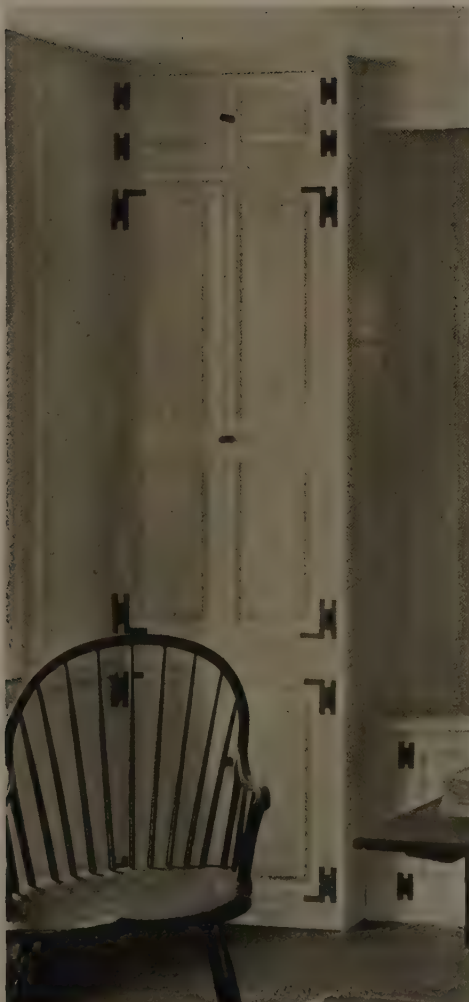
EDWARD S. HEWITT



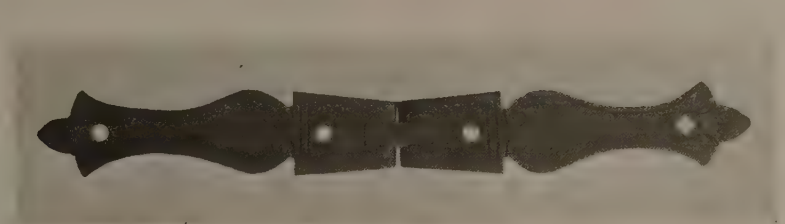
FRONT DOOR, INDEPENDENCE HALL,  
PHILADELPHIA



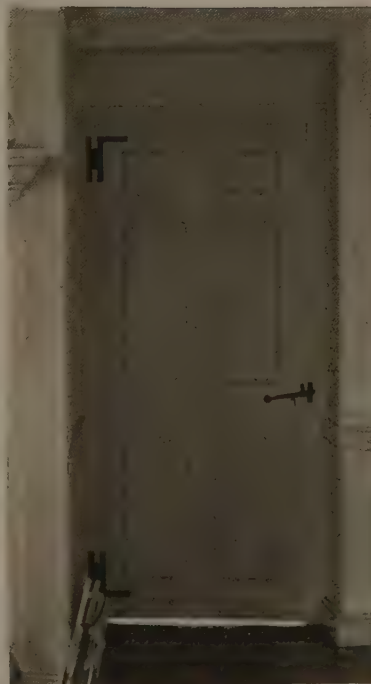
JOHN RUSSELL POPE



R. BROGNARD OKIE



ADDISON MIZNER



R. BROGNARD OKIE



JAMES GAMBLE ROGERS





WALKER &amp; GILLETTE



HINGE. FIGURES OF SAINTS MADE OF COPPER GILT. FRENCH OF THIRTEENTH OR FOURTEENTH CENTURY



WALTER T. KARCHER &amp; LIVINGSTON SMITH



RAM'S-HORN HINGE



NELSON BREED



RAM'S-HORN HINGE. WROUGHT IRON. GERMAN, FIFTEENTH-SEVENTEENTH CENTURIES



FROM CHURCH IN LUCERNE



H. D. MORSE



# CONTACTS

DEVOTED TO A BETTER UNDERSTANDING OF THE BUSINESS SIDE  
OF ARCHITECTURE AND ITS RELATION TO THE INDUSTRIES

## Why Selling to the Architect Should Be Based on the Product

*By Charles E. Krahmer, A. I. A.*

(Specification-Writer for Guilbert & Betelle)

FOR sales purposes, the materials which enter into the construction of any building operation may be classified generally under three headings:

1. Raw Materials.
2. Manufactured Materials.
3. Engineering Specialties.

Raw materials in general comprise those products created by nature and used practically in the condition in which they are taken from nature, such as wood, stones, slate, marble, etc. For the purpose of this article such basic manufactured materials as steel, copper, cement, lead, and tin may be included, for the reason that their quality is stabilized and standardized, due to the resources, equipment, and finances backing them.

Manufactured materials comprise generally paints, varnishes, water-proofing compounds, pitches, magnesite, mastic, rubber tile and similar floor coverings, chemical floor hardeners, cement products, etc. Engineering specialties consist generally of those highly developed specialized mechanical appliances, such as electric clock systems, telephones, fire-alarms, heating specialties, ventilating fans, thermostatic heat control, electric elevators, burglar-alarms, etc.

The salesman's business relations to an architect are controlled in a great measure by the classification into which his product falls.

When you market a product created by the forces of nature and used in its raw condition, such as woods, stones, slates, marbles, etc., your product is the all-important question for the architect to decide upon.

The standing, integrity, resources, and character of the company marketing the product are of secondary importance. The architect's training should qualify him to pass upon these materials, and he should know their grades, physical properties, adaptability, and limitations.

I am unable to visualize any particular advantage in promoting unduly the good-will of a company marketing raw materials to the architect unless perhaps it be a marble company and that because there are about



*Charles E. Krahmer*

two thousand five hundred kinds of marble actively on the market.

This point seems to be generally understood, as practically all the promotion and missionary work done in raw materials is through national associations. A sales representative for raw materials should not call on an architect more than three or four times a year for his promotion work. He should first of all be a high-class, thoroughly experienced salesman, skilled in all angles of his product and able to give authoritative recommendations.

When marketing manufactured materials the salesman's relation to an architect should be rather close, founded entirely on faith and confidence. The highest type of sales representative is required for this work. These materials are generally "as good as the man who makes them," as the human element enters into these materials so largely that the company behind the product is the all-important question for the architect to decide.

The material itself very often is secondary. For example, take varnish. Varnish is composed generally of tree-sap known as resin mixed with linseed oil. These resins vary from that obtained from a living tree to that fossilized by the ages and vary in price from 20 cents a pound to \$1.50. The grading of resins is the work of an expert. Varnish is a combination of resins and linseed oil. It should not take long to prove that "the name on the can" is the all-important thing for the architect to know when specifying varnish.

The same principle in more or less degree holds good throughout all manufactured materials. The processes are so technical and many-sided that the architect is more or less at the mercy of the manufacturer or jobber. This point seems to be understood by some manufacturers of water-proofing and chemical compounds who bond their material, which in effect is guaranteeing the integrity and character of the company marketing the product. The sales representative for manufactured materials should reflect the character of his company. The biggest mistake is to hire cheap salesmen. The sales representative should



be backed up with a good national advertising campaign, preferably in the architectural periodicals.

A great responsibility rests on the shoulders of companies marketing engineering specialties. These companies wisely have as representatives graduate engineers who are given a special training. Some of these sales engineers are creating a questionable condition in the engineering and architectural professions by furnishing standard engineering service in return for having their particular specialty specified.

How can a reputable architect who pays for competent engineering services compete with the architect who asks a sales engineer for a floor system to design all of the structural work, a boiler salesman to lay out and design the entire heating system, a fan salesman to lay out the ventilating system, a switchboard salesman to lay out the electric system, and a plumbing-fixture salesman to lay out the plumbing system? This is what happens daily, and not only is it limiting the activities of the professional engineer but it is imposing a handicap on the reputable architect.

One of the most unwise practices is that of trying out and training new salesmen in metropolitan territories before standing the expense of putting them on the road. This practice causes more ill-will than any other one that I know of. Why should a busy architect be the training-ground?

A bad break made by a large proportion of salesmen is to antagonize an architect by forcing him to defend his competitor's product. The advantage in this case is unfair, as the architect is not thoroughly familiar with the details of the product.

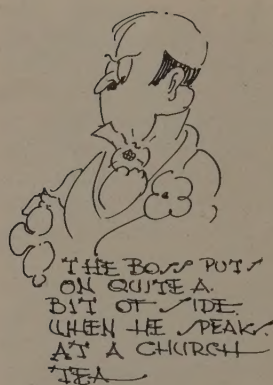
Another mistake is the almost universal policy of

salesmen attempting to force a product on an architect by aggressively quoting "our best architects" who use the product, and the inference made that your professional ability couldn't be compared to the well-known "John Jones" who uses the product.

These salesmen should know that "our best architects" is subject to definition. No one knows this better than the architects themselves. An architect may be a thorough student of architecture who produced architectural monuments that will live through the ages and very likely is a very poor judge of cement mortars and varnishes; and, vice versa, an architect sadly lacking in artistic ability may be an expert on the question of cement mortars. Both architects may be the best obtainable for the particular work they are specializing in, and both may have an equally high standing in the architectural profession, but their reputation will be based on entirely different angles of a many-sided profession.

Touching on the question of misrepresentation, I am sorry to say that this is one of the worst things that we have to deal with. So universal is it that I pay no attention at all to samples of manufactured products, varnishes, paints, etc., that are simply made to show an architect. Another thing that I pay no attention to is the important buildings where the particular products are used. To illustrate the point: A friend working on the Panama Canal needed a few bolts to finish up a certain job. He bought them in a local hardware-store and when he came back to this country was astonished to find out that the magazines were covering the country with full-page advertisements stating: "What is good enough for Uncle Sam should be good enough for you."

## The Round Table



Drawn by R. B. Wills

Arthur T. Remick, New York architect, writes to headquarters of the Institute:

American Inst. of Archts., Washington, D. C.

GENTLEMEN:

Referring to LeRoy E. Kern's article in a recent issue of ARCHITECTURE, may I suggest that a similar article be written and published in *House and Garden*, *House Beautiful*, and many other publications of a similar nature.

There is a crying need for such instructive publicity. I run across such troubles in my own practice, and right now a client (an engineer, by the way) is doing almost as terrible things to a \$50,000 home I have designed for him. To make matters worse, instead of having architectural supervision, he has a young civil

engineer on the job. You can imagine what is happening to my architecture, both in detail and generally.

Yours very truly,

ARTHUR T. REMICK.

The substance of Mr. Kern's article was that efficient building materials do not necessarily result in the best-designed house. Some time ago Mr. Kern published comments on the A. I. A. Filing System in CONTACTS, and he reports that hundreds of architects are asking questions about the use of the system.

Promoting the purpose of associations is directly in keeping with the policy of CONTACTS. C. F. Abbott, director of the American Institute of Steel Construction, tells us that: "This department will be a valuable medium for serving the interests of architects and also those of the producers of structural materials, and all others who comprise the building industry."

We have had many requests from manufacturing concerns and agencies to reprint Mr. Blodget's article that appeared several months ago on "What Do Architects Do All Day?"







### COLOR SCHEMES OF ADAM CEILINGS—I

From accurate copies in water color by Gerald K. and Betty F. Geerlings of the original studies by the Adam brothers now in the Sir John Soane Museum, London. These faithfully follow the colors but do not pretend to retain the exact delineation of the ornament.